

positive entities¹ and the Guṇas are described as the negations of these Doṣas². In this connection, it may be noted that each of the Guṇas of Bharata is not, in fact the opposite of a corresponding Doṣa although Guṇas like his Mādhurya (XVI, 98, K. M. T.) and Śliṣṭa (XVI, 94, K. M. T.) may be construed in some of their aspects, as the opposites of Doṣas like Ekārtha (XVI, 88, K. M. T.) and Arthahīna (XVI, 86, K. M. T.). Perhaps it is not meant that each of the Guṇas should be strictly regarded

1. Jacobi is probably right in remarking that the Doṣas have been treated as positive entities from the commonsense point of view, for it is easier to find out a fault and grasp its function, while an excellence is more conveniently apprehended by considering it as a negation of an easily understood fault. (Sb. der preuss. Akad., xxiv, 1922, p. 223 referred to in S. K. De, Sanskrit Poetics. Vol. II, p. 14)

2. The K. M. text, after mentioning and defining the Doṣas (XVI, 84-90) reads : *guṇū viparyayād eṣūn mādihuryaudārya-lakṣaṇāḥ* (XVI, 91 c-d). The reading has the sanction of Abhinavagupta, but what should be the exact meaning of the term *viparyaya* here ? If *viparyaya* is to mean 'opposite', it is difficult to see why Mādhurya and Audārya only should be specifically mentioned here leaving all other Guṇas. The Ch. text reads : *eta eva viparyastā guṇāḥ kavyeṣu kīrtitāḥ* (XVII, 95c-d). From Abhinava's comments it appears that we should understand by the term *viparyaya* negation i. e. absence or 'non-existence' and not 'opposite'. Abhinava distinctly remarks *etad-doṣa-vighāta eva guṇo bhavatītyarthaḥ. kiṃ-viśeṣaṇair ityūha mādihuryaudārye lakṣaṇe=ankau yeṣāṃ*. It is probable, therefore, that Mādhurya and Audārya are mentioned to restrict the scope of the Guṇas. It should not be understood that wherever these Doṣas are absent, there exist Guṇas. *guṇū viparyayāt* etc., means that Guṇas must keep clear of these blemishes and they must be restricted to that special set of ten viz, Mādhurya, Audārya etc., which has been enumerated here. When *viparyaya* is taken to mean 'opposite' the names Mādhurya and Audārya are not necessary : when it means *abhāva* they have a significance,

सरस्वती श्रुतिमहती महीयताम् ।

**CONCEPTS OF RĪTI AND GUṆA
IN SANSKRIT POETICS**

i.e. opposition or contrariety, while others, following the Hṛdayaṅgamā, mean by it *anyathātva*, i.e. difference or divergence. The ten fixed excellences, viz., Śleṣa etc., are said to constitute the essential characteristics of the Vaidarbha Mārga, but if it is asked what constitutes the essential characteristics of the Gauḍa Mārga, we cannot reasonably answer that the opposites of these excellences (which would really be Doṣas or faults) do it; i.e. if “eṣām” in i, 42 is taken to refer to the essentials (*prāṇāḥ*), then the term *viparyaya* should mean *anyathātva* instead of *vaiparītya*.

The point requires some explanation. If, in this case, *viparyaya* is interpreted to imply ‘the reverse’ or “the opposite”, the fundamental characteristics of the Gauḍa Mārga are relegated to the position of something like Doṣas and would correspond to such Doṣas as are actually defined as Arītimat by Bhoja.⁹ We cannot,

9. Sarasvatī-kaṇṭhābharāṇa (K. M. edition) p. 24. In the enumeration of this set of negative *guṇa-viparyaya-doṣas*, besides technically defined positive Doṣas, Bhoja was, perhaps, influenced by Vāmana's dictum *guṇa-viparyayātmano doṣūḥ* (ii, 1, 1) as well as by the treatment of Daṇḍin's *viparyayas*. Bhoja's *viparyayas* mean certainly *vaiparītya*, since each of a set of nine out of twenty-four of his Guṇas has, on principle, been shown to have a particular Doṣa corresponding to it (pp. 24-30), and the Doṣas which thus arise do not attach themselves to a particular Rīti, so that by reason of these *viparyayas* the Gauḍi Rīti, or for the matter of that, any other Rīti does not unnecessarily suffer from deficiency. Bhoja, on principle, invents a *viparyaya* of each of the ten Guṇas (excepting Samādhi) of Vāmana or of Daṇḍin, while Daṇḍin names or characterises the *viparyayas* of only some of them, the other Guṇas being common to both the Mārgas. Bhoja calls the *viparyayas* distinct Doṣas, and as such they are not the characteristics of a particular Rīti, whereas Daṇḍin's *viparyayas* are sometimes the characteristics of the Gauḍa Mārga, and he does not use the term *Doṣa* in their connection, excepting

a uniformity of diction, is sometimes a positive defect. And lastly (8) Saukṣmārya and (9) Kānti which consist in freedom from harshness and richness of words (*i.e.* avoidance of the commonplace) respectively are, really speaking, the negations of the technical defects, Kaṣṭatva and Grāmyatva (*ṛpti* on *sūtra* 96, p. 479). (10) Vāmana's Ojas is of course included under Mammaṭa's Guṇa of the same name.

Mammaṭa then explains away the so-called *artha-guṇas* of Vāmana. In his opinion Vāmana's *artha-guṇa* (1) Ojas, defined as boldness in the expression of ideas, is nothing but a strikingness of utterance and as such it is not a Guṇa at all. *Kārya* can well exist without such strikingness, *uktirācitrya* itself being the opposite of the technical Doṣa, Anavikṛtatva. Vāmana's (2) Mādhurya need not be enumerated as a positive excellence. His (3) Prasāda, which involves mention of what is absolutely necessary, is only the opposite of Adhika-padatva Doṣa. Similarly, his (4) Saukṣmārya and (5) Uḍāratā are merely the negations of Amaṅgalāślīla and Grāmyatva Doṣas respectively. Commingling of ideas (*ghaṭanā*) is only a strikingness and so (6) Vāmana's Śleṣa stands outside the range of excellences (7) Prakramābheda is merely a *doṣābhāva*, hence his Samatā is not a Guṇa. (8) Samādhi, which consists in comprehending the meaning of a poem (as being original or borrowed), cannot be regarded as a special Guṇa. A composition cannot certainly be regarded as poetry at all unless the reader understands the meaning of it and ascertains whether it is original or borrowed. Then again, Vāmana's (9) Arthavyakti, characterised as *rastu-svabhāva-sphuṭatva*, comes under Mammaṭa's poetic figure Svabhāvokti and his (1) Kānti, defined as *dīpta-rāśatva*, is included under Rasādhvani either predominant or subordinate (*ṛpti* on *sūtra* 96, pp. 481-33). Thus, it is shown that Guṇas that pertain to the sense in the opinion:

CONCEPTS OF RĪTĪ AND GUṆA IN SANSKRIT POETICS IN THEIR HISTORICAL DEVELOPMENT

BY

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PUBLISHED BY
THE UNIVERSITY OF DACCA
RAMNA, DACCA.

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To The Sacred Memory
Of
My Dear Father
Pandit Abhilash Chandra Sarvabhauma

स्वसुख-निरभिलाषः सुप्रबोधप्रकाशः
प्रथितविविधविद्यासर्वभूमीश्वरस्त्वम् ।
ऋजुरति जितकाशो तात जाताहताशी-
रविदित-क्षतिशेषः कीर्त्तिशेषं गतोऽसि ॥

वत्साख्याहि कदा सुभाषितशताकोर्णंऽथ काव्याध्वनि
सञ्चारो भविता तवेति निभृता सिद्धिं गता शंसना ।
साहित्यार्णव-सैकते विचरता सुग्धेन ते कल्पितो
न्यस्तः शस्ततमे त्वदङ्घ्रियुगले श्रद्धाञ्जलिर्गृह्यताम् ॥

- Gāmbhīrya—*śabdaguṇa* in A. P. *śabdaguṇas* Gāmbhīrya and Suśabdatā of Bhj 189.
- Rīti—Guṇa in Bhoja 165, *śabdaguṇa* Samatā of V.
- Rīti theorists—importance of their treatment 87-9, 273-4.
- ṛtusandhi*—in connection with Bharata's Samatā 34 ill. v. in Abhinavagupta 34=the same in Vāmana 101.
- Rudraṭa—the first writer to bring in compound words in Rīti. 180 fn.; makes no mention of the Guṇas as such 181 fn., considers absence of fault to be an excellence in itself 181 fn.
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- sāmānya*—division of Guṇas in A.P. 188, 194.
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- Samatā of Bharata of 32; of Daṇḍin 65; of Vāmana 101; of Bhoja 161; his *śabda-guṇa*=D's *śabda-samatā* and *arthaguṇa*=V's *arthasamatā* 161; in Jag 253, 257; *śabda-guṇa* treated as mere negation of the Doṣa; sometimes a veritable Doṣa; *artha-guṇa* treated as mere negation of the Doṣa Vaiṣamya in the new theory.
- Samayikatā*—*artha-guṇa* A.P. 191.

guṇāḥ priyatve'dhikṛtā na saṁstavaḥ ।

... ..

upakāra-katvād alaṁkāraḥ sapta-mam aṅgaḥ ।

... ..

guṇā guṇajñeṣu guṇibhavanti ।

kaścīd vācaṁ racayitum alaṁ śrotum evāparas tām
kalyāṇī te matir ubhayathā vismayām nas tanoti ।
na hyekasminn atisāyavatām sannipāto guṇānām
ekaḥ sūte kanakam upalāsaḥ tat-parīkṣā-kṣamo'nyaḥ ॥

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PREFACE

The following pages present substantially my Doctorate Thesis submitted in 1934. The object of the investigation is to study two of the Concepts of Sanskrit *Alaṅkāra* viz, *Guṇa* and *Rīti*, which are intimately allied to each other, in the different creative writers of the Śāstra. This has involved a close and minute study of the texts themselves some of which (*e.g.* Bharata's texts as well as those of the *Agnipurāṇa*) are indeed difficult and obscure. No pains have been spared to examine the Concepts critically from the available sources and as the subject has not been studied in such detail by any previous writer it is believed that the present thesis will serve to extend, to some extent, the bounds of our knowledge of the topics treated. An attempt has been made to trace the historical development of the Concepts as they unfold themselves in the works of all standard writers down to the time of Jaggannātha. An historical development of a subject essentially requires a knowledge of the chronology of the period treated. But in view of the fact that in the present case the chronology has already been ably discussed by previous scholars and that there is a general agreement among them all, except in one or two points, I have not thought it necessary to take up the whole question anew. In course of my study, I have incidentally touched upon the chronological relation of Kuntaka and Abhinavagupta and have tried to show from internal evidences that the *Vakrokti* appeared earlier than the *Abhinavabhārati* and regarding the date of composition of the *Alaṅkāra* section of the *Agnipurāṇa* I have sided with those who would place this section of the work later than Bhoja.

In a detailed work like this, it is not possible to explain all allied matters afresh. I have, therefore, restricted my study to the critical exposition and historical development of the Concepts of Rīti and Guṇa and have assumed, without explanation, certain commonly known facts of the Śāstra. Generally it has not been my aim to decide between conflicting opinions except when they have a direct bearing on my subject. It is hoped that the present work will be judged on its own merits and too much importance will not be assigned to the question whether or not it follows a particular view-point regarding a particular connected topic. By the time when I completed my investigation the Gaekwad Oriental Series published its second volume of the Nāṭyaśāstra. But since the texts of the Abhinavabhāratī in the said book do not differ materially from those in the manuscript which I have used, I have not thought it necessary to quote texts therefrom.

I must take this opportunity to express my gratefulness to the authorities of the University of Dacca specially to Mr. A. F. Rahman, the present Vice-Chancellor for kindly publishing my thesis as a University Bulletin. To Mr. Sivaprasad Bhattacharyya, M.A., B.T., Kāvya-tīrtha, Sāhityaśāstrī, Professor, Presidency College, Calcutta, I must express my deep sense of reverence and gratitude. Himself a genuine worker in Alamkāra Śāstra—he first advised me to take up the comparatively unexplored field of Indian Poetics as my subject for study. He not only permitted me to use the transcript copies of two of the earlier commentaries of the Kāvya-prakāśa (*i.e.* those of Śrīdhara and Caṇḍīdāsa) but also helped me ungrudgingly with valuable suggestions whenever I approached him in connection with the present work. In spite of serious personal inconveniences he kindly gave me an opportunity of

revising with him a greater portion of the work before it was sent to the press.

Although I had my first initiation into the *Alaṅkāra Śāstra* before I joined the Dacca University, my real interest in the *Śāstra* was created when I read it as my special subject for the M. A. Examination of that University. There I had the rare privilege of studying the *Śāstra* with Dr. S. K. De who is universally recognised as a pioneer worker and an authority on Sanskrit Poetics. It was he on whose recommendation I was awarded a research scholarship by the Dacca University for the study of 'Some Fundamental Concepts of Sanskrit *Alaṅkāra* in Their Historical Development' under his able guidance. His monumental work, 'Studies in Sanskrit Poetics' in two volumes has considerably facilitated the work of succeeding scholars and in spite of some minor blemishes, unavoidable in a pioneer work of this kind, it will long continue to be a standard work of reference. To say that he watched with interest the progress of this thesis would be to say little because he not only read almost through the whole of this work, discussing and correcting its first draft but also placed me under deep obligation by making, from time to time, valuable suggestions for improvement from his expert knowledge of the subject. To him I am also indebted for his readily lending me some of the texts or editions of works on the subject out of his unrivalled collection specially the transcript copy of the manuscript of the *Abhinavabhāratī*.

During the period when the major part of the present work was done I was a resident student as a research scholar of the Jagannath Hall. In this connection I must express my gratefulness to Prof. R. C. Majumdar, M.A., Ph.D., Provost of the Hall who took a personal interest in the progress of my work, extended to me all facilities as a boarder and an Assistant

House-tutor and helped me to proceed with my work undisturbed.

But, so far as the actual completion of the present work is concerned, I am indebted in the highest degree to Mr. H. D. Bhattacharyya, M.A., B.L., Head of the Department of Philosophy and Dean of the Faculty of Arts, Dacca University, but for whose manifold assistance and words of hope and encouragement at a time when they were most needed the work could not have been expeditiously completed. He laid me under deep obligation by going through some portion of the work in manuscript and suggesting improvements in its style of composition. To my teacher Mr. G. P. Bhattacharyya, M. A., Vedāntaśāstri and my brother Dr. P. C. Lahiri, M. A., Ph. D., Kāvya-tīrtha, Sāhityaśāstri,—both of them Lecturers in Sanskrit at the University of Dacca, I am considerably indebted for occasional helps in elucidating some difficult texts.

Besides Dr. S. K. De's Sanskrit Poetics and articles in Oriental Journals, I have utilised the works of almost all other previous scholars on the field. In this connection I should note that I have been specially benefited by the works of Mahāmahopādhyāya Dr. Ganganatha Jha, M.A., D.Litt., Mr. P. V. Kane, M.A., LL.M., Dr. J. Nobel, Ph.D. and Dr. A. Sankaran, M.A., Ph.D.

Chittagong College, }
November, 1936. }

PRAKAS CHANDRA LAHIRI.

CHIEF ABBREVIATIONS, ETC.

App.	— Appendix.
A.S.B.	— Asiatic Society of Bengal.
Bh.	— Bhoja.
Ch.	— Chapter.
Ch. T.	— Chowkhamba Text (Kashi Sanskrit Series edition) of the Nāṭyaśāstra of Bharata ; the Roman number denotes the chapter and the Arabic number or group of numbers stands for the verse so marked in the edition.
Com. or Comm.	— Commentary.
D.	— Daṇḍin.
°dīpikā	— Kāvya-prakāśadīpikā of Caṇḍīdāsa, Benares, 1933.
D.K.	— Dhvani-kārikā. The Roman number denotes the <i>uddhyota</i> and the Arabic number or group of numbers the Kārikā so marked in the K.M. edition.
ed. or edn.	— edition.
I.H.Q.	— Indian Historical Quarterly.
ill. v.	— illustrative verse.
I. T.	— Indian Thought.
J.O.R.	— Journal of Oriental Research, Madras.
Kār.	— Kārikā.

- K.D. — Kāvyaḍarśa ; the Roman number stands for the chapter and the Arabic number or group of numbers for the verse so marked in the edition hereafter mentioned.
- K.M.T. — Kāvyaṃālā Text of the Nāṭya-śāstra of Bharata ; the Roman number denotes the chapter and the Arabic number or group of numbers the verse so marked in the text.
- K.P. — Kāvyaṃrakāśa ; the Roman number (where used) denotes the chapter (*ullāsa*) and *sūtra* denotes the section so marked before the text in Vāmanācārya's edition.
- °saṃkēta — Kāvyaṃrakāśa-saṃkēta of Māṇikya-candra in the Ānandāśrama Series edition of the Kāvyaṃrakāśa.
- S.D. — Sāhityaḍarpaṇa ; the Roman number (where used) denotes the chapter (*pariccheda*) and kar. before the Arabic numbers denotes the section so marked in Jīvānanda's edition.
- °viveka — Kāvyaṃrakāśaviveka (transcript copy of the A.S.B. manuscript).
- V.J. — Vakrokti-jīva, the Roman number stands for the chapter (*unmeṣa*) and the Arabic number or group of numbers for the *kārikā* so marked in the text.

Besides an author has sometimes been cited by name for his work. For instance Vāmana, iii, 1, 1 has been used for Kāvya-lamkārasūtra-vṛtti, third *adhikaraṇa*, first *adhyāya*, first *sūtra*. Uses of this nature will be easily understood.

a, *b*, *c*, and *d* at the end of *sūtra*, *lāṭīlā* or verse denote respectively the first, second, third and fourth feet of the *sūtra* etc

In a work which contains both the text and the commentary, the line mentioned in connection with the commentary has been counted from the place where the commentary actually begins (i.e. the text has been excluded)

For editions of the different works used, see Bibliography at the end of the thesis. When referred to for the first time (in the thesis) the full title of the particular work has generally been given.

For *transliteration* the system of the Royal Asiatic Society has been followed.

Words which admit of alternative spellings have been retained as found in the particular texts, e.g. ulvan, ulban, munda, mubda, vikāśa, vikāśa, vinda, bindu, vya, bya etc

In some places words in Sanskrit have been quoted in their *prātipadika* forms to suit the English construction in the body of the thesis.

Dr S K De and Mr S P Bhattacharyya have kindly enriched my work with the following foot-notes of their own —

S K D p 67 fn 20, p 69 fn 27-28, p 70 fn 32, p 75 fn 39, p 85 fn 1, p 87 fn 3, p 101 fn 20, p 105 fn 23

S P B p 97 fn 13, p 221-22, fn 4ab, p 233 fn 21a

CHAPTER I

GENERAL POSITION OF DOSA AS RELATED TO GUNA AND ALAMKĀRA

It is well known to students of Sanskrit Poetics that the main object of the writers of *Alamkāra-Śāstra* has been to search for poetic beauty and to formulate theories by way of guiding aspirants to poetic fame and young critics to judge poetry with precision. This led them to analyse the different aspects of poetry in order to find out the various means of its embellishments which they comprised under some broad technical names such as the elements of *Rasa*, *Dhvani*, *Riti*, *Guna* and *Alamkāra*. Wide divergence of opinion has prevailed among theorists about the conception and execution of these embellishing factors of poetry and their great importance has quite naturally made them subjects for special study by different scholars¹.

Whatever controversy might have existed amongst theorists of different ages and schools regarding the character and relative importance of these embellishing

1. Dr S K. De has traced the full history of the Concept of *Rasa* in Sir Ashutosh Mookerjee Silver Jubilee Volumes (Vol III pp 207-39) besides his treatment of the question in his *Sanskrit Poetics* Vol. II pp 135-74. Dr A. Sankaran also studied the same Concept along with the Concept of *Dhvani* in his *Some Aspects of Literary Criticism*. And Dr J. Nobel has given a brief treatment of the Concept of *Riti* in one of the chapters of his *Foundations of Indian Poetry* (pp 98-125).

elements in their theory of poetry, they have all agreed upon one fundamental point, namely, that they have insisted upon the avoidance (*hāna* or *heyatā*) of Doṣas or poetic flaws since Doṣa, as the very name indicates, has a deterring effect on poetry inasmuch as it mars its beauty. Daṇḍin² emphatically enjoins that even a slight defect ought not to be tolerated in poetry as even a single leprous spot is sufficient to render a handsome body ugly. Govinda³ is more explicit when he states that if poetry is defective in any form, the presence of technical excellences and figures of poetry fails to create the necessary poetic charm: on the other hand, if it is free from poetic flaws, it can produce at least some amount of charm even without technical excellences. In this view Govinda appears to have been anticipated by Abhinavagupta who lays a greater emphasis upon the absence of Doṣas than on the presence of Guṇas and Alaṅkāras when he remarks in connection with Bharata's Doṣas⁴:—*etad-doṣa-vihīnaṁ śruti-sukhaṁ dīpta-rasaṁ ca yadi bhavati tātātā guṇāntarair alaṅkāraiśca hīnaṁ api kāvyaṁ lakṣaṇa-yogāryabhi-cārītyuktam*. These theorists, therefore, (excepting Daṇḍin who is not so explicit) appear to hold that

2. *tad alpam api nopekṣyaṁ kāvre duṣṭaṁ kathañcana |
syād vapuḥ sundaram api śvitreṇaikena durbhagam ||*

(*Kāvyaūdarśa*, i. 7)

3.doṣābhāvādīni lakṣaṇasthūni viśeṣaṇūni vivecanīyāni. teṣu (=adoṣaguṇālaṅkāreṣu) ca doṣābhāvaḥ pradhānam. sati doṣe guṇāder apyakiñcitkaratvāt. yad ūha 'syād vapuḥ sundaram api...' iti. sati tu doṣābhāve guṇādikaṁ vinū'pi kiñcidūhlāda-sambhavāt. 'apadoṣataiva viguṇasya guṇa' iti nyāyāt.

Kāvyaṣpradīpa, introduction to VII, 1 (p. 168).

4. Abhinavabhāratī on Nāṭyaśāstra XVI, 83 (K. M. edn.), p. 312 of the Ms. in possession of Dr. S. K. De.

absence of poetic blemishes (*doṣa* or *apadoṣa*) is itself an excellence, so to speak. As an analogy, we may just take an instance from ordinary life. Man is hardly immune from defects. The less his faults, the greater his estimation among his fellow beings. To be faultless—is one of the highest certificates that he can expect to have from the society. Similar is the case with these theorists' conception of poetry with regard to its flaws.

But from this it will be unwise to understand the theorists to imply that the poet's duty is finished if he engages all his attention towards avoiding the technical faults mentioned by them. Theorists themselves have hardly concurred with regard to the nature and scope of the individual *Doṣa*—their classification, number and nomenclature and their relationship with other poetic factors. These have more or less changed with the advent of new schools of theorists and with the change in their poetic outlook. And what was considered to be a *Doṣa* by a particular theorist or a school of opinion has, not infrequently, been looked upon as a *Guṇa* or *Alaṅkāra* by another.⁵ What standard would one follow in such a state of mutual disagreement among theorists?

5 For instance *Alaṅkāraśāstra* (iv, 17-18) which consists in a doubtful state of mind due to the use of common attributes of two objects without any differentiating quality, tends to approach *Śleṣālaṅkāra* of *Alaṅkāraśāstra*, 33 p. 101) and *Mammata* (*śītra* 119 p. 309). His illustration of the same *Doṣa* (iv, 19) has been cited by Hemacandra in his commentary on the *Āṭyāyanaśāstra* (p. 379.121) as an example of *Saandeha Alaṅkāra*. *Vāmana*'s illustration of the first variety of his *arthaguna* *Uṇa* (*rajanasamutthān* 33 *śr* *at* *re* *h* under iii, 2, 2 p. 84) corresponds to that of *Mammata*'s *khigadoṣa* (*śrī locanasaṁhita* 33 *śr* *tr* *ud* *ga* *mā* *h* *ā* *u* *ḥ* *h*, verse No. 158 on p. 284, under *śītra* 72). Instances of this kind are not rare in *Alaṅkāra* works.

And is it really a matter of high commendation if the poet only keeps his composition free from the technical blemishes? Does it not require a positive individual merit of its own (no matter whether it is due to Guṇa or Alaṅkāra or to any other factor) in order to receive wide appreciation? These are questions to which theorists must have been alive as a result of which they could not rest satisfied with formulating the character and application of Doṣas alone but had to look elsewhere for positive poetic beauty⁶. *Doṣahāna* as such has no positive value. It relegates poetry to a position in which poetic beauty is neither marred nor brought into effective relief⁷.

On the other hand it is equally wrong to hold that the fault universally mars the poetic effect for it will be seen hereafter that what is ordinarily understood to constitute a fault serves to enhance the poetic charm in certain circumstances when, for instance, it is quite in keeping with the situation depicted or, in the words of the later theorists, maintains the rules of propriety (*aucitya*). This is how the later classification of Doṣas into *nitya* and *anitya* (classes) arose. We shall have ample opportunity to discuss it afterwards but here we may take a single instance in passing. *Punarukta*

6. Thus Vāmana lays equal emphasis upon the avoidance of faults (*doṣahāna—vṛtti* under i, 1, 3, p. 9) as well as the utilisation of Guṇas and Alaṅkāras (*guṇālaṅkāradāna—ibid*) in the matter of creating poetic beauty. Some of the later writers, e.g., Mammaṭa, Hemacandra, Bhoja and Vāgbhaṭa, follow him when they incorporate at the same breath the absence of poetic faults and the presence of poetic excellences and figures in their definition of poetry.

7. Strictly speaking, poetry is not worth the name unless it possesses poetic beauty. We may remember in this connection Kuntaka's well-known line.....*alaṅkāṛasya kāvyatvam iti sthitiḥ. na punaḥ kāvyasyālaṅkārayogaḥ*. (V. J. p. 7. ll. 3—4).

(repetition or redundancy) is ordinarily a poetic fault but it ceases to be so, viz., it suits the circumstances admirably* when the speaker is in a fit of compassion for somebody or is engaged in attracting another's notice to some particular object and so on. What is actually meant, therefore, is not that absence or presence of poetic flaws as such determines the acceptability or otherwise of a particular composition but that it is the intrinsic beauty of a poem (no matter whether it is due to Rasa, Alankāra or any other poetic factor) that makes it fit for the reader's appreciation. And when this is existing, the absence or presence of Doṣa generally serves to produce a difference in the degree of charmingness—the former always helps its appreciation in the sense that it never hinders it; the latter definitely hinders it unless sometimes it suits the circumstances which have been depicted. But, although we may not accept the absence of Doṣa as the single criterion of poetic beauty, its essential importance in the theory of poetry can never be too highly enjoined. The priority of the treatment of Doṣa, to the other poetic elements, by almost all theorists is perhaps not without some significance. When this is explained, as Gopendra Tripathi has rightly done, by

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8. *anulampāḥi sthāṇaḥ saḥ kaś id vācāḥate |*
na d gih punaruktāḥ, pra yutvam alāḥarjā |
hanṣate śā vācāḥā smareṇāḥāḥā-vācāḥā |
hanṣate cūru-śācāḥāḥā hanṣate māḥāḥāḥāḥā |
 (Kūrjāḥā, re 14-15)

Here the word *hanṣate* is repeated to imply excessive pity.

Asi cintayasi saḥe svam vacsaś cām asiḥ paśya paśyedaḥ |
namu kiḥ na paśyasiḥ paśya saḥe, suḥāraḥā straiḥā v. |
 (Rudraḥā, Kāvyaśāḥā VI, 35 p 70).

Here notice of the friend is attracted to an assembly of beautiful ladies and so the repetition of the word *paśya* is not faulty.

the popular maxim that evils should be averted prior to one's pursuit of welfare⁹, the propriety of the theorists' advocacy for the avoidance of poetic Doṣas with all the emphasis they could command, is very clearly understood. Man's first instinct is to live and to be safe from danger, the question of attaining power and eminence comes next.

This appears to be the general position of Doṣa in the treatment of all theorists—old and new. But the early writers' treatment of the theory of Poetry being itself of a rudimentary character, they naturally conceived Doṣa from a more or less limited point of view *i.e.* only so far as it was connected with the *śabda* and the *artha*. The Rasadoṣa did not naturally find any place in their system although some such idea of *aucitya* or propriety, the breach of which lies at the root of all Rasadoṣas, appears to have struck them when they spoke, as has been already noted, of Doṣas ceasing to be such. They did not, of course, mention the word *aucitya* explicitly but, nevertheless, the spirit was there and it is not improbable that they supplied crude materials for the logical development of the idea of *aucitya* in the later theory of poetry. Moreover, they could not clearly discern to what extent Doṣa mars the poetic beauty—whether it stands as a solid block to its appreciation or it lessens the poetic charm existing in a particular composition or it completely destroys that charm so as to exclude the composition concerned from the range of poetry. The question of these finer distinctions in the nature of Doṣa did not arise till the Post-dhvani writers¹⁰ Caṇḍidāsa and, following

9. 'iṣṭānuvartanāt kuryāt prāgañiṣṭa-nivartanam' iti nītyā guṇālaṅkāradūnāt pūrvāṁ doṣahūnam eva kavīnā kartavyam iti sūcayitum doṣahūnasya prathamato nirdeśaḥ kṛtaḥ. Kāmadhenu, on Vāmana i, 1, 3. (ll. 3-5, p. 10).

10. Kāvya prakāśadīpikā, p. 13, Kāvya pradīpa, p. 170, ll. 1-19 and Sāhityadarpaṇa, p. 9. ll. 3-10 and p. 11. ll. 1-8.

him, Viśvanātha and specially Govinda took it up. The Pre-dhvani theorists appear to deal with the broad aspect of the subject from only a commonsense point of view, namely, that the Doṣas are bad and as such they should be avoided and in their treatment Doṣa generally possesses a character opposite to that of Guṇa. This will be explained as we proceed with the Guṇa Doctrine of different theorists of this period. The Post-dhvani writers, however, judge Doṣa to be a poetic element that remains subordinate to Rasa (just like Guṇa and Alankāra) but since the word and its sense are means for the manifestation of Rasa they could not avoid reckoning the *śabda-* and *artha-doṣas* as well.

CHAPTER II.

PLACE OF LAKṢAṆA GUṆA AND ALAMKĀRA IN BHARATA'S NĀṬYAŚĀSTRA.

Bharata's Lakṣaṇa as read by Abhinavagupta.

In the previous chapter we have briefly discussed the general position of Doṣa in the treatment of poetic theorists—old and new—in order to examine how far the absence of Doṣa can be treated as a source of poetic charm. Now, before we take up the subject of our study proper, namely, the historical development of the Concepts of Rīti and Guṇa, we propose to explain, in this chapter, the broad character of the elements Guṇa, Lakṣaṇa and Alamkāra as they are found in the Nāṭyaśāstra of Bharata, the earliest extant work on Dramaturgy which contains materials for the later development of a systematic *theory of poetry*. This will involve a discussion about the mutual relationship, if any, of these elements and the context in which they occur i. e. their relationship with the main current of Bharata's treatment. Incidentally, we shall discuss an important and interesting topic, namely, the peculiar nature of Bharata's Lakṣaṇa as read by Abhinavagupta and deduce therefrom the chronological relation of Kuntaka and Abhinavagupta.

Bharata's Nāṭyaśāstra, as the very name of the work shows, deals with dramatic techniques and as such his Guṇas, Alamkāras etc., have ultimately to be judged according to the part they play towards producing the

dramatic effect i. e. towards the realisation of (dramatic)¹ Rasa. *Abhinaya* (representation) is, in Bharata's theory, a very important factor in the realisation of Rasa because it very clearly brings out the respective functions of *vibhūta* and *anubhūta*² of a particular Rasa. Bharata and, following him, later writers of Dramaturgy enumerate four different types³ of *abhinaya*, viz, (1) *āṅgika* (gestural), (2) *vācika* (vocal), (3) *sāttvika* (internal—conveyed by the manifestations of internal feelings) and (4) *āhārya* (extraneous—conveyed by dress, ornaments etc.) Of these four, the first three are very intimately associated⁴ with

1. Strictly speaking, no distinction is possible between the dramatic Rasa and the poetic Rasa because Rasa is a peculiar *cittaiyuti* which the spectator of a dramatic performance and the Reader of a *kāvya* may equally experience. Here the expression is used loosely in consideration of the special branch of study (Dramaturgy) which forms the subject at hand.

2. *bhāṭābhinaya sambandhān sthāyibhūtaṁ tathā budhāḥ |*
astādityanti manasā, tasmān nāṭyarasāḥ smṛtāḥ |
Nāṭyasāstra (K. M. edn), VI, 34
loka svabhāvasamsiddhā loka-jātrānugāmināḥ |
anubhūta vibhāvāśca jñeyastābhinayaḥ budhāḥ, |
ibid, VII, 6

The Chowkhamba text (vi, 33) reads *bhāṭābhinaya-samyuktāḥ* and *sthāyibhāvāḥ* (in the first two feet of verse 1 above) which are apparently incorrect. The terms *vibhāva* and *anubhāva* need hardly be explained to an advanced student of Sanskrit Poetics.

3. *āṅgiko vācikaścaiva hyāhāryaḥ sāttvikas tathā.*
jñeyas tābhinayo viprāś caturdhā parikalpitaḥ |
 Should not *viprāś* be *vipraś*? *ibid*, VIII, 9
4. *vibhāvenoddhṛto jo'rthastvanubhāvāśca gamyate. |*
vāgāṅga-sattvābhinayaś ca bhāva ita samjñit ih. ||
ibid, VII, 1.
vibhāva ita kasmāt ucyate, vibhāvo vijñānārthaḥ. vibhāvante'
nena vāgāṅgasattvābhinayā ityeto vibhāvāḥ.
ibid, under VII, 3
 Similarly, *anubhūta ita kasmāt jad ajam anubhāvayati.*
vāgrhigisattvākrītam abhinayam. *ibid*, under VII, 4.

bhāva, *bībhāva*, *anubhāva* etc. The *aṅgābhīnaya* has been discussed at great length in six chapters (VIII-XIII). Then begins the treatment of *rūrikābhīnaya* or *rūkyābhīnaya* in ch. XIV of the K. M. text and ch. XV of the Chowkhamba text⁵. One would curiously note the strikingly small number of verses in ch. XIV of the K. M. text compared with the number in ch. XV of the other. This is due, as the editors of the Ch. text have noted in the foot-note (p. 169), to the fact that 108 verses from the beginning of the chapter are found only in the *Kā pustaka*

5 It is very interesting to note that the two printed texts of the Nāṭya-śāstra, which we have mainly consulted, maintain considerable difference in reading and arrangement in many places. The Chowkhamba text appears to have a greater number of verses in all the chapters (except in ch. VI where both have 83 verses) than the Kāvya-mālā text. The principle of arrangement is almost the same upto chapter VIII in both the texts. But a variation continues from chapter IX. The Chowkhamba text has 207 verses in this chapter named as *hastābhīnaya* and the next chapter that deals with *śarīrābhīnaya* has got 55 verses. The K. M. text, on the other hand, includes the matter of both these chapters in a single chapter (*i. e.* ch. IX named *aṅgābhīnaya*) which is a very long one comprising in all 247 verses (*i. e.* 194 against Chowkhamba's 207 plus 53 against Chowkhamba's 55). The arrangement in some of the subsequent chapters is as follows :—

Ch. text			K. M. Text		
Chapter	name	number of verses	Chapter	name	number of verses
XI.	Cārividhāna	... 100	X.	Cārividhāna	... 99
XII.	Maṇḍalavidhāna	... 57	XI.	Maṇḍalakaṭpana	... 58
XIII.	Gatipracāra	... 227	XII.	Gatipracāra	... 192
XIV.	Pravṛttidharma- vyañjaka	... 83	XIII.	Karayuktidhar- mivyañjaka	... 64
XV.	Vācikābhīnayacchau- dovibhāga	... 119	XIV.	Vācikābhīnaye chandovidhāna	... 11
XVI.	Chandoviciti	... 169	XV.	Chandovṛttavidhi	... 167
XVII.	Vāgabhinaya	... 123	XVI.	Alaṅkāralakṣaṇa	... 118

probably corresponding to our Ch text. The first few of these 108 verses emphasise the importance of *vāgabhīnaya* (*tasmād vācāḥ param nāsti iāl hi sarvasya kāranaṃ* XV, 3c-d Ch text) on the ground that it is words which make up the body of all *śāstras* (*vānumayānīha śāstrāni* XV, 3a) and that other kinds of representation serve only to help the *vāgabhīnaya* by giving a poignant effect to it (*anga-nepathya tattvānu vālyātham vyañjyanti hi* XV, 2a-b) implying thereby that they are all subordinate to the *vācīābhīnaya*. The latter portion of this chapter, however, deals rightly according to Bharata's pronouncement in the last verse of the previous chapter (*punaśca vālyābhīnayam yathānūd iā sye sarva-vyañjana-īarna-yutam* XIV, 83c-d, Ch T), with vowels and consonants as well as their place of utterance and the different types of words (*nāma*, *ālīhyāta* etc). As letters are the units of words and words constitute the units of language, Bharata proceeds to discuss these together with a scheme of metres (*chandas*) which covers the last portion of this as well as the whole of the subsequent chapter. These are, after all merely an elementary discussion about *vācīābhīnaya* of which the treatment of *Lal sanas*, *Doṣas*, *Gunas* and *Alaṃkaras* in chapter XVII (Ch text) constitutes the literary aspect and therefore the most important part. The general theoretical position of these *elements* appears to be that they constitute the beauty or otherwise of the language in which dramatic characters speak, and this is the only way in which their inclusion under the *vācīābhīnaya* can be justified.

But it must be remembered that the part which these elements, as embodied in *vācīābhīnaya*, play in calling forth *Rasa* in Bharata's treatment, has been very remote and it is probably for this that Bharata's successors in the Pre-dhvani schools judge their position on their own merit and not in relation to *Rasa*, which had not been

assigned much importance in their theory of Poetry. Even Bharata himself does not appear to have been particular about the application of these elements exclusively in connection with drama. His indiscriminate use of the terms *kārya* and *nāṭaka*⁶ in the same context in many cases goes directly against that position. It possibly shows that either the later theoretical distinction between the *dṛśya* and *śravya* varieties of *kārya* was not much favoured by Bharata : or even if it were, he expected his readers to understand the term *kārya* as used by him to mean *nāṭaka* from the context *i.e.* the subject of his treatment. The first assumption justifies the position that he did not maintain any great theoretical distinction between the aforesaid types of poetry and quite naturally the technical elements of Dramaturgy, as advocated in his school, found a permanent place in the *theory of poetry* : the second is unwise, for a scholar who himself understands the peculiar character of two distinct objects would never ask others to ignore it.

No attempt has, however, been made by Bharata to connect the elements of Lakṣaṇa, Alamkāra, Doṣa and Guṇa either mutually or with the main current of his treatment. These are brought in abruptly without any sufficient introduction, except that in the last verse of the chapter dealing with metres, he remarks :

*vṛttair evaṁ tu vividhair nānūcchandaḥ-samudbhavaiḥ
kārya-bandhāḥ tu kartavyūḥ śaṭtriṁśallakṣaṇānvitāḥ ॥*
(XVI, 169. Ch. T.)

6. *vāci yatnastu kartavyo nāṭyasyeṣāṁ tanuḥ smṛtā* | (XV, 2a-b)
kāvyabandhāḥ tu kartavyūḥ śaṭtriṁśallakṣaṇānvitāḥ | XVI.
169.

.....*śabdacyutaṁ vai daśa kāvyadoṣūḥ* | XVII, 88d.

ete doṣāstu vijñeyāḥ sūribhir nāṭakāśrayūḥ | XVII, 95a-b.
(all in Ch. T.)

At the commencement of the next chapter, Bharata discusses in some detail 36 varieties of dramatic Lakṣaṇas'. Next in context comes the treatment of Alamkāras or figures of poetry of which four (namely, *upamā*, *rūpaka*, *dīpaka* and *yamaka*) are mentioned, defined and classified. They are followed by the treatment of *nāṭakūśraya doṣas*, which are also called *kāvya-doṣas*, and which, like the Guṇas that come after them, are enumerated as ten in number. Here Bharata's text runs thus :—

*ebhir arthakriyāpekṣaiḥ kāvyaṁ kāvyaṁ tu lakṣaṇaiḥ ।
ata ūrdhvaṁ tu rakṣyāmi kāvya-doṣūnstaṭhārdhān ॥*
(XVII, 87. Ch. T.)

From this, one may aptly be led to understand that Bharata has included the Alamkāras under the scope of

7. The Lakṣaṇas do not separately exist in the treatment of poetic theorists, except in Jayadeva's (*andhrāloka* and in the chapter on Dramaturgy in Viśvanātha's *Sāhitya darpaṇa*. The functions and characteristics of some of the Lakṣaṇas (as mentioned in the K. M. text) are attributed to Guṇas and Alamkāras by some of the pre-dhyanī writers ; while later writers like Viśvanātha include some of them under the *Nāṭyālamkāras*. It is remarkable at the same time that the Lakṣaṇas, as mentioned in the Ch. text, are almost the same as those found in Viśvanātha, excepting *prāpti* and *kṣobha* which receive the names of *jñāpti* and *saṁkṣepa* in the *Sāhitya-darpaṇa*. (Ch. VI, Kar 434, pp. 365-66).

8. The K. M. text reads, (XVI, 83)

*ebhirarthakriyāpekṣaṁ kāvyaṁ kāvyaṁ tu lakṣaṇaiḥ ।
ata ūrdhvaṁ pravakṣyāmi kāvya-doṣūḥ samāsataḥ ॥*

Kāvya-doṣāḥ is evidently corrupted in place of *kāvya-doṣān*. Another difference is noticed with regard to the word *artha kriyāpekṣam*. The K. M. text appears to have the sanction of Abhinava on this point. However, it is immaterial whether *arthakriyāpekṣa* refers to *kāvya* or Lakṣaṇa so long as we generally accept Abhinava's likely interpretation of this word as *arthakriyāyām rasacai vañḍyām yuktaṁ.....* (p. 311, op. cit.).

his Lakṣaṇas and there is no denying the fact that his own treatment has left no clue for the distinction of one set from the other. On the contrary, he appears to confuse the issue still further when he defines a particular Lakṣaṇa in terms of Guṇas and Alaṅkāras⁹. It seems that Bharata's definition and classification of Lakṣaṇa, Alaṅkāra and Guṇa are somewhat dogmatic. The fundamental distinction between these three classes of poetic elements is hardly apparent, and some of the characteristics of Lakṣaṇas may as well be considered as belonging to Alaṅkāras and Guṇas. Apparently an early writer like Bharata does not mean to imply any theoretic distinction between Lakṣaṇas, Guṇas and Alaṅkāras, but accepts and repeats traditional nomenclature and takes them all as beautifying factors of poetry generally, just as in Bhāmaha and partly in Daṇḍin the distinction between Guṇas and Alaṅkāras is not very sharply indicated.

In this connection, we may note Abhinava's peculiar views on Bharata's Lakṣaṇas. While commenting on Bharata's Lakṣaṇas in ch. XVI of the Abhinavabhāratī, Abhinava refers to a number of views on the position of the Concept of Lakṣaṇa in poetry¹⁰. He remarks in connection with the verse XV, 167 K. M. T. (=XVI, 169 Ch. T. quoted above) that the Lakṣaṇas are the most important factors in *kāvya-bandha* and the treatment of other elements comes as a matter of course in their

9. *alaṅkārair guṇaiścaiva bahubhiḥ samalaṅkṛtam.*

bhūṣaṇair iva citrārthais tad bhūṣaṇam iti smṛtam.

(XVI, 6, Ch. 7.)

Does this indicate, to some extent, the comprehensive character of Lakṣaṇa ?

10. Mr. V. Raghavan has fully dealt with these views in his paper on 'The Concept of Lakṣaṇa in Bharata' in Journal of Oriental Research, Madras (Vol. VI, pp. 54-82),

connexion¹¹. Later on, while he introduces Bharata's treatment of Alaṅkāras, he says that Lakṣaṇas constitute the body of *kāvya* i. e. poetic expression which is embellished by the Poetic figures on the analogy of human body being adorned with ornaments¹². Then again, while commenting on the verse *yathāñcit kāvya-bandheṣu sūdrśyenopamiyate* etc (XVI, 42, K. M. text) that defines Upamā, Abhinava remarks: *kāvya-bandheṣu kāvya-lakṣaṇeṣu satsu ityanena gauriḥa garaya iti nāyam alaṅkāra itī daśītam* (p. 308) Here the Lakṣaṇa has been clearly identified with *kāvya-bandha* i. e. poetic speech itself and naturally it involves all the necessary charm that makes poetry what it is. This view has been more clearly set forth in the lines that come immediately afterwards and run thus —*bandho gumpho bhāṣitū iakroktiḥ kaivīryūpāśa¹³ itī luparyūyāt lakṣaṇam tī alaṅkāraśūnyam*

11. *Lakṣaṇāṁgeṭa hi pradānam. tatprasāṅge grahā(guṇa)-laṅkāra itī. (p 289, op. cit.)*

12. *evaṁ kav-vyūpāśa-bilūt jad eṭhājūtum lūkikūt svabhā iād vidīamānam tī eva lakṣaṇam iṣyuktam tatva (tīsyī?) śūliraka paśyālamkāra adhunā vaktavyāḥ tann rūpāyitum uddīṣīti upametyādī (XVII, 43, Ch. T.). kāvye sūvalakṣaṇam śarīram. taṣyopamālayas trayo'r.habbhāgāḥ yithū hi pṛthigbhūtena hāreṇa ramaṇī vibhūṣyate tatopamānena śatīnā etatsūdrśyena vā kīrti-buddhi-pīrīvarītamānatvāt pṛthaksiddhenana pṛakṛta tarṇaṇī t- rāntīṭava'ānāde suṇdarīkrīyāta itī tadetālaṁkāraḥ (p 307 op cit)*

13. Anticipating an objection that if Lakṣaṇa is equated with *kavavyūpāśa*, it should have innumerable varieties instead of thirty-six, Abhinava replies that these are the principal varieties, others may be similarly enumerated if the poet so feels (*sattīsmīśad itī ca nūnyādī vāraṇa-parām(?)*, *kīrti-hṛdayavarītinām api parisanīkhyejatvāt kintu bāhulyena sūvad iṣatāpakṣavyūptam(?) itī ca kavīnā'vadhātavyam p. 289, op. cit*) indeed, such a comprehensive poetic factor brooks only two types of enumeration—either a single variety having a very wide sphere or innumerable varieties—each occupying a narrow scope.

api na nirarthakam (p. 308, *op. cit.*). This remark undoubtedly reminds one of Kuntaka's theory of poetry and the individual skill of the poet that underlies it. In another place Abhinava refers to the view of his *upādhyāya*¹² (meaning Bhaṭṭa Tauta, author of the *Kāvya-kautuka*) in connexion with the relationship between Lakṣaṇa and Alankāra and remarks *upādhyāya-matantu dī)akṣaṇabalūt alaṅkārāṇūm vaicitryam*¹³

14. Abhinava often mentions Bhaṭṭendurāja (⁰locana p. 160, l. 6) and Bhaṭṭa Tota (or Bhaṭṭa Tauta...⁰locana p. 29, l. 9 and p. 178, l. 7) as his *upādhyāyas*. Who is being specifically referred to here? It is interesting to note in this connection that Bhaṭṭa Tauta's name is found very frequently mentioned in the *Abhinava-bhāratī*. In the present case Abhinava does not mention him by name but later on he has told us in one place (ch. XIX) that in the opinion of Bhaṭṭa Tota Lakṣaṇas along with other poetic factors, Alankāra, Guṇa, etc. help the suggestion of Rasa. He says :—*tathā caktam bhaṭṭatotenā,*

lakṣaṇālaṅkṛtiguṇā doṣāḥ śabdapravṛttayaḥ |

Vṛttisandhyāṅga-saṁrambhaḥ saṁhāro yaḥ kaveḥ kila ||

anyo'nyasyānukūlyena sambhūaiva samutthitaiḥ |

jhaṭityeva rasā yatra vyajyante hlādibhir guṇaiḥ ||

We know nothing about the treatment of Lakṣaṇa by the other *guru* of Abhinava, namely, Bhaṭṭendurāja. It appears, therefore, that Bhaṭṭa Tauta, and not Bhaṭṭendurāja is referred to by Abhinava here.

15. Here, the term *vaicitrya* may have two meanings—(1) manifoldness and (2) charmingness. Abhinavagupta apparently uses it in the first sense when, following his *upādhyāya*, he understands the Lakṣaṇas to be factors that serve to multiply three of the four Alankāras of Bharata into many. But when we go through his remarks in connection with the individual Lakṣaṇas it appears that he has accepted the second meaning too. While explaining the technical Lakṣaṇa, *Guṇakīrtana*, he says : *lakṣaṇāni hi alaṅkārāṇu api citrayanti*. Here, Abhinava is taking *citrāyanti* to mean beautify (as his use of the word *api* would imply). Now, if the Lakṣaṇa is to be *kāvyaśarīra* ' or ' poetic

*āgacchatī. tathā hi guṇānūnada-nāmnā lakṣanena yogāt
praśaṁsopamā, atisāya—nāmnō (ā ?) 'tisāyoktīh, maṇora-
thākhyanāprastuta-praśaṁsā, mithyūdhyaśaṣyēnāpahnu-
tīh (p 308)*

Now although such peculiar views, namely that (1) the Lakṣana is identical with *kāvya-bandha* instead of being one of its beautifying factors and that (2) its presence accounts for the multiplication or charmingness (*raucitrya*) of the Alankāras may not strictly fit in with the treatment of Bharata where there is a clear tendency for embellishing the *kāvya-bandha* as much by the Lakṣanas¹⁶ as by

expression, it itself stands in need of extraneous decoration and as such it cannot be taken to beautify the Alankāra. Either it must not be looked upon as *kāvya-bandha* or, if it should, it must cease to be a beautifying factor. Abhinava would probably justify himself by saying that an object, which has an exquisite grace of its own, may serve to cast into the background even the beauty of its decorating factor. In that sense Lakṣana may be said to beautify even the Alankāra. In this connection we may remember the well-known lines of the Kumārasambhava

*anyo nyasobhājananād bībhūva |
sādharano bhūṣaṇabhūṣyabhāvaḥ | (1, 42 cd)*

Where Pārvatī's necklace and her breasts have been taken to beautify each other

16. When Bharata explicitly said that *kāvya-bandha* should be endowed with 36 Lakṣanas (*ṣaṭtriṁśallakṣanānūvitāḥ* XVI, 169, Ch. I.) it appears strange how it can be identified with that poetic factor. It should be noted, in this connection, that after we had studied Abhinavagupta's treatment of Bharata's Lakṣanas and written out this chapter of our work, we had the kind privilege of discussing it with Prof S P Bhattacharyya in order to be fortified in our finding. He then closely studied the individual Lakṣanas of Bharata and told us that Bharata's Lakṣana might well be taken as an 'elastic Poetic Principle' which, like Kuntaka's Vakrokti, includes, within its wide scope, other poetic elements. He expressed his willingness to write a separate paper on Bharata's Lakṣanas, where he would maintain Abhinavagupta's position that Bharata's Lakṣana is much more than a poetic element like Guṇa and Alankāra. We are eagerly waiting to see an independent paper from the learned pen of the venerable professor.

the *Alaṃkāras* and the *Guṇas* and where many of the *Alaṃkāras* mentioned under the name of Abhinava's *upādhyāya* are conspicuous by their absence, they undoubtedly carry some amount of historical importance since they tend to show the relationship of Abhinava's *Lakṣaṇa* with the theory of *Vakrokti* and to determine the chronology of Kuntaka and Abinava as well as the ultimate source upon which both of them are probably drawing. Considering all the remarks of Abhinava quoted above, one would form some definite idea of the characteristics of *Lakṣaṇa*. They are :

(1) *Lakṣaṇas* are essential in *kāvya* : other poetic elements stand subordinate to them.

(2) The scope of *Lakṣaṇa* is as wide as *kāvya-bandha* or poetic expression in general.

(3) *Alaṃkāras* augment the beauty of the *kāvya-bandha*, hence of the *Lakṣaṇas*.

(4) *Lakṣaṇa* has got a natural grace of its own due to the peculiarity of the poet's individual power by reason of which it serves to make poetry acceptable even without further embellishments and in absence of which poetry becomes flat and vapid and consequently unworthy of the name of it.

(5) The presence of *Lakṣaṇas* adds to the charm of the *Alaṃkāras* i.e. *Lakṣaṇa* is also a beautifying factor of *Alaṃkāra*.

Now, in the wide range of Abhinava's *Lakṣaṇa*, one is naturally inclined to read the comprehensive character of Kuntaka's *Vakrokti*. Secondly, the peculiarity of the poet's skill involved in the natural grace of Abhinava's *Lakṣaṇa* or *kāvya-bandha* has its counter-part in the *vaṇīśa* of Kuntaka. And lastly, the capacity, which Abhinava's *Lakṣaṇa* possesses for giving a poignant effect to the charm of the *Alaṃkāras*, clearly reminds

on of Bhāmaha's Vakrokti which lies at the basis of all Alankāras (*Alankāraśāstra*—Bhāmaha, n 85d) Moreover Abhinava's quotation of Bhāmaha's line *sarasa sarana cātreṭṭa anuṣṭupā cātreṭṭa* (p 259, *op cit*) in support of his description of Bharata's Lakṣana and his explicit use of the terms *quintessence*, *thanaṭi*, *lavanyatpāra* et al (so well known in Kuntaka) adequately testify to the fact that Abhinava was thoroughly acquainted with the theories and principles of either Kuntaka himself or some earlier theorist who formulated the same line of opinion. Now amongst the earlier theorists we know that only Bhāmaha expounded a theory of Vakrokti as the basis of all Alankāras but it may be easily seen that his conception of Vakrokti was not so mature or developed as could be utilised by Abhinava in connection with his treatment of Bharata's Lakṣana. The terms and expressions used by Abhinava are undoubtedly those of Kuntaka and this makes it highly probable that the Vakroktiśāstra appeared earlier than the Abhinavabhāratī and Abhinava quite consciously identified (Bharata's) Lakṣana with Kuntaka's Vakrokti. When in ascertaining the date of Kuntaka, Dr A Sankarācārya noted the similarities in Abhinava's works and Kuntaka's Vakroktiśāstra (p 119 *Some Aspects of Literary Criticism*) and remarked (p 120) "probably the Vakroktiśāstra appeared late in the life of Abhinava," he probably did not go into the details of Abhinava's treatment of Lakṣana. The truth, however, seems to be that Abhinava utilised portions of the treatment of Kuntaka but did not quote him anywhere by name because he was not much earlier than himself and the views expounded by him had not, still then (and in fact never), been established in the Śāstra. Dr Sankarācārya rightly observes that though the Vakroktiśāstra "put forward a different theory, it did not demand

serious consideration from a greater thinker like Abhinava because it recognised adequately the importance of Dhvani and Rasa in poetry....." (*ibid*). Another probable conclusion is that both Abhinava and Kuntaka are drawing upon one and the same source and this is the Kāvya-kuntaka of Bhaṭṭa Tauta whose work is unfortunately lost to us but whose views are quoted by later writers like Caṇḍīdāsa (°dīpikā, p. 7), Kṣemendra (Kar. 35 Aucityavicāracarecā), Hemacandra (pp. 3 and 316 Kāvyaṇuśāsana) and Rucaka (p. 13, l. 23. Vyaktivivekavyākhyā).

It is clear from their remarks that Bhaṭṭa Tauta emphasised the individual power of the poet in the composition of poetry (*tasya karma smṛtaṁ kāvyaṁ*) and certainly he was the first to note this fact and Kuntaka only derived it from him. Now, the close similarities between the character of Abhinava's (interpretation of Bharata's) Lakṣaṇa on the one hand and Kuntaka's Vakrokti on the other make it probable that both of these theorists are indebted to Bhaṭṭa Tauta for the formulation of the theories of Lakṣaṇa and Vakrokti, in both of which *karivṛyūpāra* plays the most important part. Kuntaka appears to have been inspired by the teaching of Tauta which he critically combined with the views of Bhāmaha in order to expound his theory of Vakrokti. Abhinava naturally subscribed to his *guru's* views on Lakṣaṇa and did not mind borrowing the expressions and terms of a theorist who humbly accepted one of the main teachings of Abhinava's venerable *guru* although he used it for a different purpose, namely, the formulation of a theory which deviated from the beaten tracks of the Śāstra. By utilising the treatment of Kuntaka, he has indirectly glorified his own *guru* Tauta.

CHAPTER III.

THE GUṆA DOCTRINE IN BHARATA.

The general theoretical position of Guṇa in Bharata's scheme of *Dramaturgy* has been already determined. We have seen that this element theoretically constitutes, just like Lakṣaṇa and Alaṅkāra, the beauty of the language in which dramatic characters speak, justifying thereby its inclusion under the *vācikābhinaya*. It has, at the same time, been suggested that Bharata's Guṇas (as well as other embellishing elements of drama) have nothing peculiar in them as to make their presence impossible in poetry. With this assumption we now proceed to examine, with the help of available materials, the Guṇa Doctrine in Bharata's *Nāṭyaśāstra*.

It is somewhat remarkable that no writer of the pre-dhvani schools, with the exception of Vāmana, offers a general definition of Guṇa. All these early writers have thought it sufficient to mention the different Guṇas as undefined excellences of poetry, assign a place to them in their systems and merely describe and classify various kinds of such excellences.

Of Vāmana's predecessors, Bharata, as we have already noted in the previous chapter, makes the Guṇas (along with Doṣas and Alaṅkāras) theoretically subordinate to Rasa not directly but only through an indirect association (*paramparā-sambandha*). His Doṣas, however, unlike those of Vāmana and others, constitute

as an opposite of an already defined Doṣa. For in that case it would have been enough if the definition of a Doṣa were given, and there would have been no need for defining the corresponding Guṇa separately, as the Guṇa could be easily deduced from the Doṣa defined. It may be suggested that each Guṇa is to be regarded as the opposite of some Doṣa or other, and not necessarily of those alone which are defined. Thus, it is possible to imagine a set of ten Guṇas, corresponding to the ten Doṣas, and these may or may not correspond to the ten Guṇas formally enumerated by him. This, perhaps, finds a parallel in the two sets of Doṣas and *viparyayas* respectively, hinted at by Daṇḍin and explicitly stated by Bhoja³, one of which constitutes the formally defined Doṣas and the other constitutes the *viparyayas* of the defined excellences. But since Bharata has not given us any slightest suggestion to that effect it does not appear to be wise to take recourse to an ingenious way of conceiving an imaginary set of Doṣas or of Guṇas simply to ascribe the meaning 'opposite' to the word *viparyaya* as some of the later writers have done. It will, therefore, be more reasonable if we agree with Abhinava that *viparyaya* should mean *tyghāta* i.e. absence or nonexistence. From Abhinava's remarks⁴ in connection with Bharata's description of the Doṣas it is clear that poetry, in Abhinava's opinion, satisfies its definition, even without further embellishments, provided it be marked by a conspicuous

3. *Sarasvatī-kāṇṭhābharaṇa*, p 24. The second set of Doṣas which are the opposites of corresponding Guṇas has been termed *arīmat* (*guṇānām dṛṣṭe yatra śleṣādīnām viparyayaḥ*). Prakāśavarṇa also follows this procedure. *Rasāṇvālaṅkāra*, a work of the last-named writer, was published (in Vol. V. No. 1 of the I. H. Q.) by Pandit V. Venkatarama Sarma.

4. *etaddoṣaḥ śhīnam* etc. quoted above on p. 2 Ch. I.

presence of Rasas, free from the faults mentioned before, and it succeeds in giving pleasure to the reader.

It may be asked that since the Doṣas, as the very name suggests, constitute factors which should be carefully avoided, how is it that they have been treated by Bharata in a context which deals exclusively with those elements that go to enhance poetic beauty? The reason is not far to seek. We have only to remember that the Doṣas in Bharata's work precede in context the Guṇas; it is enjoined at the outset that the composition should be 'faultless', so that the reader may stand on a standard basis and prepare himself for the appreciation of poetic excellences that are described immediately afterwards. The post-dhvani writers, too, suggest in more than one place that absence of fault itself is a great merit.⁵ The Kāmadhenu states that it is admitted on all hands that the Doṣas have a deterring effect on poetry, but how can they be avoided unless their nature has been fully understood?⁶ It is also necessary to remember in this connection that later writers like Bhoja, Prakāśavarṣa and others have divided Guṇas into three classes, of which one deals especially with Doṣas that have ceased to be such on account of their not marring the poetic effect under special circumstances. With reference to such Doṣas Govinda

5. *anyo guṇo'stu vā mā'stu mahān nirdoṣatā guṇaḥ* (Kēśava-misra's *Alaṅkāra-śekhara*, ii, 1, p. 14)

apadoṣataiva viguṇasya guṇaḥ (Kāvyapradīpa, introduction to VII, 1, p. 168).

6. *saundaryasya guṇālaṅkāra-ghaṭita-cārutvasya ākṣepaḥ svasthānāt pracyāvānaṁ tasya hetavas tathāvidhā doṣaḥ kavina jñātavyā ityanena doṣa-jñānasyāvaśya-kartavyatoktā. teṣāṁ ajñāne parityāgātmanaḥ phalasya durlabharvāḍ iti bhāvah.*

Commentary on Vāmana's introduction to 11/1/1, ll. 4-6, p. 39).

and Visvāmitra, however use the term *Guna* by *upādāna* (i.e. secondarily) — but in the reciprocal such *Gunas* do not fall under the category of the technical excellences. It will thus be clear that theorists of all ages have dealt with *Dosa*s and *Gunas* side by side, and have even tried to establish a relation between the two elements, and readers and aspiring poets had to study both carefully, so that the one might be avoided and the other utilised.

The early writers on *Poetics* apparently regard *Dosa*s and *Gunas* as dual entities — that is, they are taken by themselves, and not in relation to *Rasas* attributes or absence of attributes, combining to its development or non-developed present. Although some of these writers take *Guna* as *d-uttara* and others consider *Dosa* to be *gunātīta* they all agree in this that both these elements constitute entities which can remain independent of any other constituent element of poetry. The term *viparyaya* which almost all of the early writers use in connection with *Gunas* and *Dosa* has puzzled commentators and scholars. Our task, however, will be simplified if we take the word to mean *alīkṣita anyatīlīkṣita* or *viparyaya* according to the tenour and treatment of the writer who uses the term.

As has been already said above, it would be an useless attempt to find in the specific *Gunas* of Bharata always a direct opposite of the faults previously mentioned by him, for while presenting, in a few cases, the opposite of some of the aspects of the *Dosa*s, his *Gunas* have often been given independent definitions. These definitions are, however, not always easy to grasp. Bharata's text itself is uncertain, and as is generally characteristic with an

7 *doṣasyāpī kvacet tu līkṣo gunānyarahārah* (*Kṛtyaprakāśa* p. 352 Introduction to vii. 11) See also *Sūhṛdayaśarpayavṛtti* under *Ku*. 559 p. 487

early theoriser, his treatment is often unsystematic and confused. The later sources which now exist to enlighten us as to the views of Bharata seem to have lost the spirit of Bharata's treatment. As for instance, Abhinavagupta, on principle, reads the views of Vāmana into the Guṇas of Bharata. He has tried systematically to attribute to Bharata's treatment the twofold character of each of Vāmana's Guṇas, both as a *śabda-guṇa* and as an *artha-guṇa*. It is possible that Abhinava thinks that Vāmana deduces his two classes of Guṇas, relating to *śabda* and *artha*, from Bharata's composite definitions which, in his opinion, give indication of this twofold aspect in each Guṇa. Both Hemacandra and Māṇikyacandra, again, who criticise the Guṇa-Doctrines of Pre-dhvani writers adhering, in the main, to the views of Maṇmaṭha, seem, in spite of minor differences, to have drawn upon one ultimate source which cannot now be traced. Their words and expressions coincide *verbatim* in many places. Both refer to the views of Bharata in connection with each of the Guṇas of Vāmana and Daṇḍin. They do not always quote Bharata but often summarise his views⁸. In their attempt to trace the development of the Concept of Guṇa, Hemacandra and Māṇikyacandra apparently indicate that Vāmana establishes his own view by a criticism of Bharata's

8. So long as we had to depend entirely on the K. M. text of this chapter of the Nāṭyaśāstra, the views of Bharata on some of the Guṇas, as referred to by Māṇikyacandra and Hemacandra, appeared strange and could not be reconciled with the readings of the only available text. The definitions of Bharata's Samatā, Samādhī, Ojas, Arthavyakti and Udārātā as presented by Māṇikyacandra and Hemacandra are different from those found in the K. M. text. The recent publication of the text in Chowkhamba, Benares Series, has thrown further light on these points and made most of their remarks intelligible.

treatment, and that Vāmana himself has sometimes⁹ been similarly criticised by Dandin. Thus Abhinava, on one hand, and Hemacandra and Māṇikyacandra, on the other, seem to have viewed differently the relation between Bharata and Vāmana inasmuch as in Abhinava, the two theorists are made to represent identical views about the Gunas, while in Hemacandra and Māṇikyacandra, Vāmana is supposed to criticise and oppose Bharata in establishing his own system, sometimes to prepare the way for Dandin. In the latter case, however, we are confronted with chronological difficulties, for here we have to accept the position that Dandin came after Vāmana.¹⁰

9 While discussing the development of the Gunas Samādhi, Arthasayakti and Kānti Hemacandra and Māṇikyacandra appear to hold that Dandin established his definitions of these Gunas by overthrowing those of Vāmana. Thus Hemacandra remarks (commentary on Kavyanuśāsana pp 197-98)

*arthasaya gunā itira sāmādhānāt samādhir iti bhavatah. so 'm
atītyotkṛtī tēsa itī vāmanayā tasmād ārohāt arohaḥ amah samādhīh
tadidm guru-līghu sūcīyīyōr anyo 'nyāntaraṇam itī dandī
tasmād anyā dharmīyāny itra sī nadhā itī samādhih*

Similarly Māṇikyacandra remarks (*samketa, p 193) in connection with the Guna Kānti

*śloka nānī—prīṭhī kṛtām itī bhavati mudhuryam eva n
tasmād aujāyam kṛntī itī vamanīh. eṣī nnyōy itas (Hem
candra rea is oṣo pī aujāya jay xī) tarhī kṛtīh tas nūl lokasīmānātī
krāmāh kṛntī itī dīndī*

We shall see later on that the character of the Gunas ascribed here to the treatment of Vāmana and Dandin really correspond to the definition given by these theorists.

10 In fact, these two theorists do not at all care for the chronological relationship between Vāmana and Dandin. In connection with their remarks on the Guna Samatā however, they appear to observe the order all right viz Bharata—Dandin—Vāmana (*samketa p 192 and Kavyanuśāsana, com. p 197)

But a perusal of the texts of Daṇḍin and Vāmana does not convince us that each criticised, on principle, the views of his predecessors. In some places, these later writers and commentators have the habit of reading their own views into the works of older theorists like Vāmana and Daṇḍin. We shall try to make this clear as we go on with Bhārata's Guṇas and the treatment they received at the hands of theorists who came after him.

We have already said that Bhārata describes Guṇas as negations or absence, or more accurately the avoidance of Doṣas.

He enumerates the Guṇas thus :

*śleṣaḥ prasādaḥ samatā samūdhir
mūlhurīyam ojaḥ pada-saukumāryam ṽ
arthasya ca vyaktir udātātā ca
kāntiś ca kāvyaśya guṇā daśaite*¹¹ †

(XVII, 96, Ch. T.)

We propose to consider, in detail, Bhārata's conception of each of these Guṇas along with the comments made by later writers :

1. ŚLEṢA is defined in a twofold way in two separate verses : (i) The Guṇa consists essentially of *śleṣa* or coalescence, and involves a coalescence (*śliṣṭatā*) of words connected with one another (*sambaddhānuparānuparam*) through the collection of meanings desired by the poet (*īpsitenārtha-jāteṇa*). (ii) This naturally well-knit (*svataḥ snpratibaddham*) coalescence is in appearance

11. The K. M. text reads *kāvyārtha-guṇā daśaite*. This does not seem to be the right reading, for the definitions show that they cannot be regarded merely as *artha-guṇas*, unless we separate *kāvyārtha* and take it as "the sense of poetry", which phrasing is really redundant. Our reading here (*kāvyaśya guṇāḥ*) has the sanction of the Abhinavabhāratī,

clear (*sphutam sabbhūatah*) but is to be comprehended by means of a subtle discernment (*vicāra gahanam*)¹²

Abhinava explains the first of these verses as *lācisamutpīḥaṣṭayā paraspāra-sambaddhayā yojanayā sampannam yad upatam artha-jūtam, tenopalalīṣṭasyā-thasya upapadyamānasya upapadyamānatūlmā gunah ślesah*. For illustration, Abhinava takes the same verse as has been given by Vāmana to illustrate his own *artha-guna Ślesā*. In explaining this illustrative verse (*dr̥ṣṭvātūśana-samsthāte prīyatame*),¹³ Abhinava remarks *atra manorathātīto'py eṣa lāla-nūyitū-yugala-hrdaya grahana-lal sanūthas tathopapādito yenūśambhūta nūspadam na bhavati, tena lūtilo py ayam lāmo na hrdaye ulanati na bhagate mayyati hrdaye yatah sariṣyati*. The last part of the remark seems to follow and explain Vāmana III, 2, 4, where the *artha-guna Ślesā* has been defined as *ghatanū ślesah* with the remark *lāma-lautilyānūlbanalopapatti-yogo ghatanū*, where the idea of *upapatti* or *upapadyamānatū*—suitability as Abhinava puts it) of many ideas occur. Again, by Bhārata's *supratibaddha* Abhinava is reminded of Vāmana's *sābha-guna Ślesā* which has been defined (II, 1, 10) as

-
- 12 *Ipsitenartha jātena sambaddhanuparamparam |*
ślistatā jā padānām hi ślesā ity abhidhīyate |
vicāra gahanam yat syāt sphutam caṭa svabhāvatah |
svatah supratibaddham ca ślistatā tat parikīrtitam |
 (K. M. I, xi, 93-94)

The Ch Text (XVII, 97) reads *vicāra gahanam vṛtya* in the first quarter and *svatah supratibandhaś ca* in the third quarter of the second verse. *Supratibandhaś ca* is a doubtful reading. For *vicāragahanam* Abhinava appears to note an alternative reading, which the printed texts do not give *vicaropānātam*, which he explains as *vāṭa* (th) *ghatamānam vetyarthah*. In the Ch text the order of the above two verses has been interchanged.

13 This well known verse is found in some versions of the *Amaruśataka*

masṛṇatvam ; for Abhinava expressly remarks : *tad era māṣṛṇyam ucyate*, the *masṛṇatū* being, in his opinion, the effect of *sandhi* and the use of *anuprāsa*. Vāmana explains *masṛṇatva* as : *yasmin sati bahūny api padānyekavad bhāsante* ; Abhinava echoes this and says : *paṭunām śliṣṭatū parasparam...sambaddha-bandhanatayā anekam eka-padam ira bhūti*.¹⁴ Thus, Abhinava attempts to approximate the twofold definition of Śleṣa given by Bharata to the *artha*—and *śabda-guṇa* Śleṣa defined respectively by Vāmana. Without holding that the approximation is in every respect justifiable, we may say that in the two definitions of Śleṣa given by Bharata it is not impossible to distinguish with Abhinava two aspects of the Guṇa relating respectively to *śabda* and *artha*,—the one consisting essentially of a more smooth arrangement or coalescence of words, and the other emphasising the well-knit diction which makes a suitable meaning clear on the surface by a commingling of ideas.

Hemacandra (p. 196) and Māṇikyacandra (p. 191), however, take only one aspect of Bharata's treatment remarking : *śrabhāva-spaṣṭam vicāragahanam vacaḥ śliṣṭam iti bharataḥ*. It is evident that while reproducing Bharata's views, they leave out, the idea of Vāmana's *śabda-guṇā* which, Abhinavagupta thinks, is involved in the expressions *śliṣṭatū* and *supratibaddha* mentioned in Bharata's definition above. They represent Vāmana as rejecting Bharata's definition on the ground that the qualification *vicāra-gahana* is mere dexterity in the use of expression (so as to hint) at a recondite sense and so it is not an excellence of diction.¹⁵ It

14. This passage in the commentary is corrupt.

15. *vicāra-gahanam gabhīrātham abhidhānābhidheya-vyavahāravaidagdhīyam, na tu gumpha-dharmah. gumphadharmā hi guṇāḥ. tasmān masṛṇatvaṁ śleṣaḥ.iti vāmanaḥ* (Osaṅketa, p. 191).

is for this reason, they hold, that Vāmana characterised Śleṣa as *maṣṣṭa* or smoothness. We may note that even Vāmana's definition was, according to Māṇikyacandra, rejected by Daṇḍin, as being unsatisfactory.

II. PRASĀDA. Of this excellence Bharata gives only one definition, but apparently it has reference both to *śabda* and to *artha*. It consists¹⁶ of a clearness through which the sense, which is not directly stated, appears from the word used¹⁷ from the relation of the easily understood word and sense¹⁸.

Abhinavagupta, however, regards Bharata's Prasāda as equivalent to Vāmana's *artha-guṇa* of the same name, for he remarks: *so'rtho raumalyūśāyo'pi taimalyam upacūṣāt*. The *artha* cannot itself be *taimalya*; the qualification is used in a metaphorical sense. This certainly corresponds to Vāmana's *artha-guṇa*

16. *athānukto buhdair yatra śabdāt arthaḥ pratiyate |
sukha śabdārtha saṁyogāt prasādaḥ pīrikīrtyate |*

(XVI, 95, K. M. T.).

- apī inukto budhair yatra śabdo'rtho vā pratiyate |
sukha-śabaārtha sambodhāt prasādaḥ pīrikīrtyate |*

(XVII, 99, Ch. T.)

17. We accept the reading *śabdāt arthaḥ* of the K. M. text instead of *śabdo'rtho vā* of the Ch. text, although the latter is supported by the explanation of Māṇikyacandra and Hemacandra. Our reading appears to have been accepted by Abhinava.

18. We accept the emended reading *sukha-sabdartha saṁyogāt* (K. M. 1.). The actual reading *mukha* for *sukha* is apparently a mislection, as Abhinavagupta's reading as well as the Ch. text, on this point, makes it clear. Abhinava explains: *sukhayati na prayatnam apekṣate yaḥ śabdārthaḥ*. Jacobi proposes to read *mukhya* and thinks that Bharata's prasāda corresponds to Daṇḍin's Samādhī, but this is hardly justifiable. See Sanskrit Poetics, II, p. 15, fn 31.

Prasāda, which has been defined as *artha-vaimalyām*¹⁹. (iii, 2, 3).

Māṇikyaśāstra and Hemacandra, however remark : *vibhaktā-rācyā-rūcaka-yogāt anuktaḥ apī śabdārthayor pratipattiḥ prasāda iti bhārataḥ* (Kāvyānūśāsana. com. p. 196), to which Māṇikyaśāstra further adds : *prasiddhārtha-padatā iti bhārataḥ, pada-pūrvikū tad-arthārayatir iti śabdārthayor grahaṇam* (°saṁketa. p. 190). In this connection Hemacandra cites, anonymously from the Kīcaka-vadha²⁰, the illustration

yasyāhur ati-gambhīra-jalada-pratimāṁ galam |
sa vaḥ karotu niḥsaṅgam udāyam prati māṅgalam :

Here, the qualifying words *yasya jalada-pratimā etc.* are so well-known (*prasiddhārtha-pada*) that they at once make it clear that Śiva is here meant. Hence he remarks : *seyam viśeṣaṇādharū viśeṣyāṇām uktiḥ*, for here we have a mention of the *viśeṣya* Śiva by the very qualifying *viśeṣaṇa* itself, viz. *yasya jalada-pratimā*.

III. SAMATĀ or evenness, consisting of expressions which are not redundant or difficult to understand and which do not contain an excess of *cūrṇa-pada*s²¹..... Vāmana explains *cūrṇa-pada* as *adīrgha-samāsa* and *anuddhata-pada* (*vṛtti* under i, 3, 24)—short compounds and soft vocables ; while Bharata defines it as :

19. Abhinava, as usual, approximates this definition also to Vāmana's *śabda-guṇa* Prasāda, remarking :—..... *ata eva śaithilyāt mā śabda—guṇaḥ prasādaḥ*, but our manuscript is so corrupt here that it is difficult to follow what arguments lead to this conclusion.

20. Ed. S. K. De, i. 3.

21. *nāticūrṇa-padaḥ yuktā na ca vyarthābhidhāyibhiḥ |*
na durboḍhā taiś ca kṛtā samatrāt samatā matā ||

(K. M. T. ; XVI, 96)

*anubaddha-pada-cchandas tathā cānuṣṭupāt saram ।
 aṭṭhāpel sāl sarasvūtām jñeyam cū na-padam budhaiḥ ।*
 (XVIII, 51, K. M. T.)

which also emphasises a composition of short compounds and the use of letters depending on nothing but the sense

Abhinava makes Bharata's *Śamitī* equivalent to the *śabda-guna Śamitī* of Vāmana, remarking *śabdānam samatīṭ samatā dīgha-samūso tyanta samūśaś ca 11samatā, tadūparyayena samatā upalānta māṅgūparitṛyāga-* 1 *ūpetyul tam bhavati*. This is an approximation to Vāmana's *śabda-guna Śamitī* defined as *māṅgūbheda* (III, 1, 11) and explained as *yena mārgeṇopalāmas tasy-ātṛyāgaḥ*. Then again Abhinava seems to read *duḥbodhan-ābhīdhānāśca* in place of *na duḥbodhā taiśca* 1 *rtu* of the K. M. text, and attempts to find in Bharata's *Śamitī* the idea of Vāmana's *aṭṭha-guna Śamitī* as well. Commenting on *cyathābhīdhāyibhūḥ* in Bharata's definition, he remarks *nisprayojanam aṭṭham ye' bhīdadhati śabdānām na tīetat caimatyam itī prasādena nirastam etat*. Therefore he proceeds to explain, referring to the next *pāda* of the definitive verse *na hi saritathā nisprayojanatā, apī tu sad apī prayojanam duḥbodham, tad āha duḥbodha (nābhīdhā) na-* 21 *itī*. After this he goes on to say *abīdhīyate asmatītyābhīdhānam prayojanam*. In this connection, Abhinava cites the verse *cyuta-sumanasah kundāh*

21 a It appears that the scribe has left out three letters namely, *nā*, *bhī* and *dhā* from the actual reading of Abhinava here. Judging from the *pratika* of words commented upon there is left no room for doubt that the original text had the two words *duḥbodhana* and *abīdhāna*. The only possible combination of these two words gives the reading *duḥbodhanabīdhānāś* which is to be connected with *paṇḍit* in the first foot of the verse

puṣpodgameṣvalasū drumū malayamarutaḥ sarpaṇṭime etc. quoted by Vāmana (vṛtti under iii, 2, 5) with the comment that here (in the second foot) there is some amount of *vaiṣaṇya* as involved in *prakramabheda*. This verse is a description of *ṛtu-sandhi*, and as such the mention of *malaya-marut*, which belongs peculiarly to the spring, is out of harmony in the context. Yet its mention is not absolutely redundant since it helps to awaken *vipralambha śṛṅgāra*. Abhinava goes on remarking: *kintu prakaraṇaṁ sphuṭam na puṣṇātīti viśamatā*. This (particularly the word *sphuṭam*) explains the term *durbodhanaiḥ* or *durbodhaiḥ* in Bharata's definition. The *prakrama-bheda* here can be avoided, as Vāmana himself shows, if we replace the second foot of the verse by *manasi ca girāṁ badhnanṭime kiranti na kokilāḥ* and then the verse would be an instance of *avaiṣaṇya* or *Samatā* as an *artha-guṇa*.

Hemacandra (p. 197) and Māṇikyacandra (p. 192), however, read : *parasparavibhūṣaṇo guṇālaṁkāragrāmaḥ samam iti bharataḥ*, which corresponds to Bharata's definition of *Samatā* as found in the Ch. text²². They indicate that Daṇḍin rejects this definition on the ground that *Guṇas* and *Alaṁkāras*, which are themselves *bhinnādhikaraṇa*, cannot adorn each other²³. This is certainly not the view of Daṇḍin, but the commentators

22 *anyo'nya-saḍṛśaṁ yatra tathā hyanyo'nya-bhūṣaṇum | alaṁkāra-guṇūś caiva samāsāt samatā yathā ||* (XVII, 100)

Samāsāt is to be preferred to the reading *samatvāt* of the K. M. text.

Obviously the reading *yathā* is a mislection here. It should be *matā* as in the K. M. text. A definition ending in *yathā* is always followed by an illustration of it.

23. *bhinnādhikāṛā guṇālaṁkārah katham anyo'nyaṁ bhūṣayeyur iti daṇḍī. śleṣa-yamaka-citrāṇi bhūryanupīṣāsca prastuta-guṇān vigrhṇanti. tasmād bandheṣvaviṣamaṁ samam (°saṁketa, p. 192).*

read their own view here in accepting the *Alamkāras* as related to the *Lāṭya Śāstra* and the *Gunā* to *kāryātman*. In Dandin's work, however, these entities are not *bhinnādhāra* since they both adorn the *Lāṭya Śāstra*.

IV SAMĀDHI consists in the presence of that peculiar or distinguishing embellishment of sense which is understood by men of critical discernment²⁴. Abhinavagupta remarks in this connection *yasyārthasya abhivyaktair pratibhānotīśayāadbhir viśeṣopūriṣa śloṣikṛta upalabhyate sa samāhita-manah-sampādyaviśeṣatīd artho viśiṣṭaḥ samādhik*. This explanation closely follows Vāmana's *īrti samādhikāranatīd samādhik* (in 2, 6) in connection with the definition of *Samādhik* as an *artha guna*. In the fourth foot of Bhārata's verse on *Samādhik* Abhinava reads *parīrīṭitah* and not *parīrīṭyate*. He remarks *samādhik śabdasya yorīṭah parīhāra-lal sanas tena yah parīrīṭitah parīṭah samantad akīṇtyā uccāraṇe (?) sampannah sa ca samādhik āhantyoccāraṇe ārohāroha-lama eia*. This explanation *arohāroha-lama*, depending on *uccāraṇa*, is meant to make the definition correspond to Vāmana's *Śabdaguna samādhik* defined as *ārohāroha-lamah* (III, 1, 13).

Hemacandra (p 197) and Maṇikyacandra (p 191) explain Bhārata's definition of this *Guṇa* simply as *arthasya guṇāntara-samādhānāt samādhik* but the texts of the *Nāṭya Śāstra* which we at present possess do not lend support to this definition²⁵. Of course it is somehow

24 *abhivyuktair viśeṣas tu yorīṭasya upalabhyate |*
tena cārthena sampannah samādhik parīrīṭyate |

(XVI 97 K M 1)

25 Hemacandra and Maṇikyacandra's explanation speaks of superimposition (*samudhāna*) of some special or distinguishing quality on the sense, and really corresponds to Dandin's *Samādhik*,

possible to arrive at this position from the definition of Samādhi given in the K. M. text, because the apprehension of the charms of metaphorical expressions is possible only for intelligent people. But this is far-fetched and it cannot be taken in any way as the direct summarisation of any of the definitions found in the printed texts. Hemacandra and Māṇikyaçandra think that Vāmana does not accept the definition of Bharata as referred to by them, since it is nothing but a special case of Atiśayokti (*so'yaṁ atīśayokti-viśeṣaḥ. tasmād ūrohūrarohakramāḥ samādhir iti vāmanaḥ*—^osamketa, p. 192)

V. MĀDHURYA consists of sweetness, where a sentence heard many times or repeated again and again does not produce weariness or disgust.²⁰ The text of Abhinava's commentary on this passage is corrupt in

which consists of the transference of the qualities or actions of one thing to another, that is, metaphorical expression generally. Dr. S. K. De (Sanskrit Poetics Vol. II, p. 16) was apparently relying on the commentaries of Māṇikyaçandra and Hemacandra when he took Bharata's Samādhi to be "superimposition of something special or distinguishing in the sense". The Ch. text reads the definition as :

upamāsviyahiṣṭānām (?) arthānām yatnatas tathā |

prāptānām cūti-saṁyogaḥ samādhīḥ parikīrtiyate || (XVII, 101)

which is certainly a corrupt text and does not give us any solution here. Should we understand that the expression *atisaṁyoga* here implies superimposition? And does the first foot read *upamāsviva hiṣṭānām*? In that case Hemacandra and Māṇikyaçandra's definition may somehow be deduced from the one in Ch. text.

26. *bahuśo yat kṛtaṁ kāvyam uktaṁ vā'pi punaḥ punaḥ |*

nodvejayati tasmāddhi tan mādhyam udāhṛtaṁ ||

(XVI, 98. K. M. T.)

bahuśo yacchrutaṁ vākyaṁ uktaṁ vā'pi punaḥ punaḥ |

nodvejayati yasmāddhi tan mādhyam iti smṛtaṁ ||

(XVII, 102, Ch. T.)

many places, but it is clear that he reads *śrutam* for *īrtam* and *īlīyam* for *kāīyam* of the K M text. This reading is supported by the Ch text, as well as by the remarks of Hemacandra and Mānikyacandra on this point. It is clear that Abhinavagupta here, as elsewhere, reads the views of Vāmana into Bharata and presents Mādhurya from two views-points, i.e., as a *śabda-guna* and as an *artha-guna*. He remarks *yad yasmādīdhetor īlīyam śrutam samāśaya-uparyayaḥ (?) āspadam na bhavati tan mādhyamā dīghītyasi samāśe tan (=samāśaya-uparyayaḥ) arāśyam bhavati ite tad-īlīha etā mādhyamā śabda-gunah*. This is undoubtedly an elucidation of Vāmana's *prthak-padaṭīa* (iii, 1, 20) which has been explained in the *īrtī* as *samāśa-dairghya-mūrti*. In Abhinava's opinion, Bharata's Mādhurya is also an *artha-guna* consisting of *ukti-īratrya*, as defined by Vāmana. Thus *punah punaḥ apy ul tam nrthajutam yad yasmādīdhetor aragūhanena īratasyena (?) tad īacana-īratryūlmalam mādhyamā artha-gunah īacanāntarābhudheyatayū hi sa cīrtho vietro bhavati* ²⁷

Hemacandra (p 198) and Mānikyacandra (p 189) think that the definition given by Bharata is too wide, for it would include even the harsh utterances of a beloved person which do not produce disgust. It is for this, in their opinion, that Vāmana defines the *śabda-guna* as *prthak-padaṭīa*, which too has been later on discarded as too narrow a definition ²⁸

27 The text of the commentary is extremely corrupt and incorrect here. Perhaps Abhinava meant to explain it thus *yasmādīdhetor aragūhanena vaitasyena na yojayati*

28 *bahudhā śrutam apī yad anudīcakaḥ vacas tanmadhyamā ite bharatoktāḥ tu lakṣanāḥ prīya jana rūkṣūlśarūkṣeṇa īacane pī tulyatvād ativyūpakamā prthakpadaṭvāḥ tu mādhyamā vaitanok tam avyūpakam samāśe pī mādhyamā dīṣṭeḥ*

(See keta p 189)

VI. OJAS : (i) Strength, where the composition is characterised by the use of varied, striking and dignified compound words, having letters agreeable to one another.²⁹ (K. M. T). (ii) This excellence occurs where there is richness of word and its sense and where a low or censured object becomes an object of exaltation.³⁰ (Ch. T).

Abhinava accepts the first definition, reading *śānurāgaiḥ* for the obviously corrupt *sā tu svaraiḥ* of the K. M. text, and explaining *sānurāga* as *yatra varṇair varṇāntaram apeksyate tatra sānurāgatvam*. He takes the example quoted by Vāmana (under iii, 1, 5) to illustrate Ojas as a *śabda-guṇa* (*vilulitamakarandā mañjarīr nartayanti*) and remarks in this connection : *atra ra iti śabdo nda śabdaṁ sva-gurūtvyāpēkṣate...etad eva gūḍhatvam ucyate*. But if the reading is altered to *vilulita-madhudhārā mañjarīr lolayanti*, it would be no instance of *gūḍhabandhatva*, since the letters *dhā* and *lo* are by themselves *guru* ; hence they are *jātyapekṣa* or dependent on themselves, and unlike the letters *ra* and *na* in the former reading they have no *sānurāgatva* or Ojas. Abhinava further remarks : *nibidhāvayavatajaiva samāsena saṁkṣepena yuktāni padāni yatrārtha-bhūyān (?) iti saṁkṣepo nāmārtha-guṇa ojaḥ.....ekam api vastu udārair bahubhiḥ padair upanibadhyate vistārātmakam apyajo'rtha-guṇaḥ*.

29. *saṁāsavadbhir vividhair vicitraiḥ ca padair yutam |*
sā tu svarair udāraiḥ ca tad ojaḥ parikīrtiyate ||

(XVI, 99).

30. *avagītāvihīno 'pi syād udātāvabhāvakah |*
yatra śabdārtha-sampattis tad ojaḥ parikīrtitam ||

(XVII, 103).

The first line is probably corrupt. From the remarks of Hemacandra and Māṇikyacandra (though Māṇikyacandra's text itself is a bit corrupt here) the reading would apparently be *avagīto' pi hīno'pi*.

This explanation of the terms *saṁāsa* and *īśtāra* is certainly after Vāmana's remark in connection with the *artha-guṇa* Ojas defined as *arthasya prauḍhīḥ* (iii, 2, 2) and it agrees with the memorial verse which Vāmana quotes :—

padārthe iḷya-racanaṁ iḷyūrthe ca padābhīdhā |
prauḍhīḥ iḷya-saṁāsaṁ ca sābha-prāyatiṁ asya tu |
 (ṛtti under iii, 2, 2)

Hemacandra and Māṇikyaçandra accept the definition of Bharata's Ojas found in the Ch. text. Hemacandra paraphrases the verse thus: *avagītasya hīnasya vā īśtunaḥ śabdārtha-sampadā yad anudātṭatvaṁ niṣīñcanti kavayas tad oja itī bhārataḥ* (pp. 191-95). In other words, this excellence consists in imparting loftiness to an object which is low or treated with contempt; that is, glorification of the inglorious. They criticise it remarking that this cannot be a special excellence, since even the depreciation of a noble object may equally constitute a case of Ojas, and Māṇikyaçandra distinctly remarks: *ahīnūnavagītasyaṁpakarṣaṇenaujaso'pi guṇasya prāptiḥ*. In this connexion Hemacandra refers³¹ to the view of Maṅgala, who is reported to have criticised Bharata's Ojas to the same effect. He also remarks³², under the name of Daṇḍin, that poets have got three sorts of liberty in their treatment of a subject. Sometimes they extol an insignificant object, sometimes they depreciate an

31. *anavagatasya (= 'gītasya) ahīnasya vā īśtunaḥ śabdārthayor arthasampadā yad anudātṭatvaṁ niṣīñcanti kavayas tarhi tad anojasī syād iti maṅgalaḥ* (*Kāvyaṇuśāsana. com.* p. 195).

32. *kavīnāṁ abhīdheyaṁ prati trayasī panthūnaḥ, ete nūnāṁ utkarsanti, adhīkām apakarṣanti, yathārthaṁ vastu khyāpayanti, tat katham evāyaṁ guṇa itī daṇḍī, tasmāt saṁāsabhūyastīṁ ojaḥ*. (*ibid*)

elevated character, and in other cases they see the thing as it is (with the poets' eye) and describe its true nature. Hence, he says, such a characteristic would not constitute a special Guṇa in Daṇḍin's opinion.

VII. SAUKUMĀRYA consists of an agreeable sense which results from agreeably employed words and from well-connected euphonic combinations³³. Abhinava, as usual, equates this with Vāmana's Sankumārya, both as a *śabda-guṇa* and as an *artha-guṇa*. The phrase *sukha-prayojya śabda* brings in the idea of Daṇḍin's *aniṣṭhurūksara-prāyatā* (i, 69) and of Vāmana's *ajara-ṭhatva* (iii, 1, 21). Again, the *apūruṣya* (iii, 2, 11) of Vāmana, which consists chiefly of the avoidance of disagreeable or inauspicious statements, is said to be implied in Bharata's *sukumūrārtha* or agreeable sense.

Māṇikyaçandra (p. 193) and Hemacandra (p. 198) still see a difference between the characteristics of this Guṇa as set forth by Bharata and Vāmana, for they remark : *sukha-śabdārthaṁ sukumūram iti bharataḥ, sukha-śabdam eva iti tu vāmanaḥ*. It is needless to add that they have not correctly presented the views of Vāmana, each of whose Guṇas clearly possesses a two-fold character.

VIII. ARTHAVYAKTI. Explicitness, (i) in which the meaning is apprehended as soon as the word is

33. *sukha-prayojyair yac chabdair yuktam su-śliṣṭa-sandhibhiḥ |
sukumūrārtha-saṁyuktam saukumāryam tad ucyate ||*

(Ch. T. XVII, 104).

This reading is accepted by Abhinavagupta. The K. M. text reads (XVI, 100) *mukhya-prayojyair yacchandaiḥ* (?) or *mukhya-prayojyais chandobhiḥ* as a more correct alternative reading in the footnote.

employed³⁴; (ii) which describes the nature of things as they appear in the world by means of well-known predicates³⁵. It is clear that the first of these definitions corresponds to Vāmana's *śabda-guṇa* Arthavyakti (III, 1, 23) which is explained by him as *jhaṭityartha-pratipatti-hetutva*, while the second would approximate to his *artha-guṇa* of the same name (iii, 2, 13) which has been defined as *vastu-sābhāva-sphuṭatva*. The K. M. text here is obviously corrupt. Abhinava reads : *suprasiddhābhidhāyitū³⁶* in place of *suprasiddhā dhātunū tu*, which latter is unintelligible. This phrase he explains as *suprasiddham abhidhānam abhidhā-vyāpūṇo yasyām lāyā-kṛyāyām sū arthavyaktiḥ śabda-guṇaḥ*. In his opinion, this excellence occurs where the expressed sense, containing well-known and well-understood predicates, prevails, and therefore it is a *śabda-guṇa*. Abhinava considers it also as an *artha-guṇa*; but his remarks in this connection are not sufficiently clear. The verse *piṣṭheṣu śailika-śakala-cchaviṣu cchātūnām* etc., which he cites as an illustration, is taken from Vāmana where it is given as an example of *vastu-sābhāva-sphuṭatva*, i.e. of his *artha-guṇa* Arthavyakti.

34. *yasyūrtiḥnupraveśena manasā parikalpate |*
anantaram prayogasya sārthavyaktir udāhṛtā |

(XVII, 105, Ch. T).

The text is defective as the verse is wanting in the object of the verb *parikalpate*. Should we read the first foot as *yasyūrtiḥ nupraveśena*? It then gives some sense.

35. *suprasiddhā dhātunū tu (ḥ) loka-karma-vyavasthitā |*
yā kṛyā kṛyate kūrve sārthavyaktir udāhṛtā |

(XVI, 101, K. M. T.).

Should not *loka-karma* be *loka-dharma*?

35a. Abhinava's reading is metrically defective. Could it be read as *suprasiddhābhidhānū tu*?

Hemacandra (p. 199) and Māṇikyacandra (p. 192), however, attribute quite a different definition to Bharata, remarking : *yasminn a-tathā-sthito'pi tathā-sthita evār-thaḥ pratibhāti so'rthavyaktir guṇa iti bharataḥ*.^{35b} They consider that this Guṇa is only a special aspect of Bharata's Prasāda and that Vāmana's school rejected the above definition for that reason.

IX. UDĀRA or UDĀTTA. (i) An exaltedness which is marked by superhuman and other varied feelings and by the erotic (*śṛṅgāra*) and the marvellous (*adbhuta*).³⁶ (ii) An excellence which characterises a composition by the presence of diversified or charming sense (*citrārthaiḥ*) and of well-spoken words (*sūktaiḥ*), which have more than one particular sense and which are marked by elegance (*saṁsthava-saṁyutaiḥ*).³⁷

Abhinavagupta, who accepts the first definition, explains the excellence thus : *yatra mūṁṣocitam api divyatayā, akaruṇādi-yuktam api śṛṅgāreṇa, arismaya-sthānam apy adbhutena yuktam varṇyate tad-gatair vā vibhāvānubhāvādibhiḥ, tad udāram, tatra audāryam*

35b. Prof. S. P. Bhattacharyya kindly suggested to me that the definition of Arthavyakti attributed to Bharata by Māṇikyacandra and Hemacandra comes directly from the definition given in the Ch. text if *anantaram* in the third foot of that text (fn. 34) is read as *arthāntaram*. The definition in the Ch. text would then mean :—“Arthavyakti consists in the positing of a sense different from that actually attaching to the words thereof through a fancied mental (as opposed to verbal) function.”

36. *divya-bhāva-parītaṁ yacchīṅgā'adbhuta-yojitam |
aneka-bhāva-saṁyuktam udāram tat prakīrtitam ||*

(XVI, 102, K. M. T.)

37. *anekārtha-viśeṣair yat sūktaiḥ saṁsthava-saṁyutaiḥ |
upetam atī-citrārthaiḥ udāttaṁ tac ca kīrtyate ||*

(XVII, 106, Ch. T.)

artha-gunah In other words, the excellence consists in describing what is not divine as divine, what is not marvellous as marvellous, what is hardly tender as full of erotic sentiment, either by the delineation of these sentiments of the erotic and the marvellous or by the *abhāsa*s and *anubhāsa*s thereof. Thus, he goes on to say, has been called *agrāmyatā* by others (*etad eva agrāmyatām anyan ullam*) and explains *agrāmyatā* as follows *grāmyam hi vastu yathāsthitam ayojita-racanā-rūpam prasiddhi-mātra pramānam ucyate, tato' nyud agrāmyam*. In his opinion, therefore, this aspect of Udāritā corresponds to Vāmana's *artha-guna* Udāritā, which the latter defines as *agrāmyatā* (m, 2, 12). *Ablinava* means perhaps, as his citation of Vāmana's illustration on this point shows that what is *grāmya* or vulgar must not be entertained in poetry. The illustrative verse from Vāmana (*itthi* under m, 2, 12) *tam etamsaundaryā sa ca mukulayām paricitāh* etc is free from vulgar effects which have been removed by a careful depiction of suitable feelings and sentiments in a dignified manner. It is interesting to note, however, that the reference to feelings and sentiments in this *Guna* of Bharata approximates it partly to Vāmana's *artha-guna* Kānti. 'The implication of *adbhuta rasa*,' as Dr. De points out³⁸ 'and the characteristic that it deals with *dirya bhāva* indicate probably certain *ullarsaśān dharma*, causing wonder, such as Dandin's Udāritā³⁹ would contain'. The use of the expression *auśa-bhāva-samyukta* leads *Ablinava* further, by a great deal of forced interpretation, to read the idea of Vāmana's *śabda-guna* Udāritā (*śilatatā*—m, 1, 22) into Bharata's definition, remarking *tatra hi tulya-gata śrnga lingādi-*

38 Sanskrit Poetics, Vol II p 18 (fn 38)

39 Kavyadarsa 1, 76-77

*bhedena itthambhūto nartakī-samvireśaḥ, bhavate tad
nktaiṁ vikaṭatvam narīṇṛṣyamānatvam iti.*

Hemacandra (p. 199) Māṇikyacandra (p. 192) remark with reference to Bharata's Udāra : *bahubhiḥ sūkṣmaś
ca viśeṣaiḥ sametam udāraṁ iti bhavataḥ*, which is somewhat akin to the second Udāra of Daṇḍin as well as to the definition given above from the Ch. text, with the difference that they apparently read *sūkṣmaiḥ* for *sūktaiḥ* of the printed (Ch.) text. They think that Vāmana's school rejects this definition of Bharata on the ground that it does not constitute a special Guṇa ; it is only an *ullekhaṇ arthaḥ* or a meaning of a descriptive or allusive nature. (*ullekhaṇ ayam arthaḥ katham guṇa it
vāmanīyāḥ*—(Kāvyaṇuśūsana. com. p. 199).

X. KĀNTI or loveliness which delights the mind and the ear, or which is realised by the meaning conveyed by graceful gestures⁴⁰ (*līlūdi*).

Abhinava apparently accepts this reading of the K. M. text and explains *līlūdi* as *līlūdi-ceṣṭā* : but the reading in the Ch. text⁴¹ is somewhat different. According to this latter text, the Guṇa Kānti would consist of a composition of words (*śabda-bandha*) which, by its special device (*prayogeṇa*), appeals to the mind and the ear and causes calmness or limpidity (*prasāda-janaka*). Abhinavagupta thinks that the delight is the outcome of the conspicuous presence of Rasas like the erotic, and as such Bharata's

40. *yan manaḥ-śrotra-viśayam āhlādayati hīnduvat |
līlādyarthopapannām vā tām kāntim kavayo viduḥ ||*
(XVI, 103, K. M. T.)

41. *yo manaśśrotra-viśayaḥ prasāda-janako bhavet |
śabda-bandhaḥ prayogeṇa sa kānta iti bhavate ||*
(XVII, 107, Ch. T.).

The reading *śabda-bandho* in the printed text is evidently incorrect since it shows a faulty *sandhi*.

definition corresponds to that of Vāmana's *anṭha-guṇa* Kānti, which is defined as *dīptarasatām* (iii, 2, 14) Abhinava too clearly remarks—*dīptatām itī yūat* Abhinava, moreover, thinks that this Guṇa also corresponds to Vāmana's *śabda guṇa* Kānti, which is defined as brilliancy or *aujjvalya* (iii, 1, 25) without which a composition would be merely reproductive and stale (*yadabhūte purāṇa-ecchayetyucyate*—*itti* on the above)

Hemacandra (p 200) and Minikyeandra (p 193) think that Vāmana does not accept the definition given by Bharata because the Guṇa Mādhurya too has been defined as pleasing the ear and the mind. Hence, in their opinion, Vāmana defines Kānti differently.⁴²

It will be seen from this enumeration of Bharata's Guṇas, both by themselves and with reference to the interpretation of later writers, that in spite of the attempts made by Abhinavagupta and others, a great deal of obscurity still remains, and it is difficult to understand what Bharata sometimes means exactly by a particular Guṇa.⁴³ The conception is often not very definite, and individual Guṇas are not kept strictly apart from one another or saved from overlapping. Nor is his enumeration exhaustive and his distinctions convincing. It would be perhaps too much to expect such strictly accurate theoretical definition and classification in an early writer like Bharata. On such definitions and classifications even later writers have not always been clear and consistent, and wide divergence of opinion

42 *śrotramanah prīṭikṛt kāntam itī bharataḥ mādhyamavedam tasmad aujjvalyam kāntir itī vāmanah* (Osariketa, p 193)

43 The obscurity is partly due to the uncertain nature of the text and partly to the inchoate conceptions natural to an early theoriser on the subject.

has prevailed over the question in the history of Sanskrit poetries. One need not be surprised, therefore, that Bharata's Guṇas, even if they agree in nomenclature and sometimes in substance, do not really correspond to those of his immediate successors. Nevertheless, with the exception of Bhāmaha, the scheme of ten Guṇas, outlined by Bharata, is conventionally adhered to by all later writers, until we come to the Dhvani school; and in some cases even the conception of his Guṇa is substantially accepted. For instance, Bharata's definition of Śleṣa in the two verses may be said to be present in some form or other in the twofold character of Vāmana's Guṇa of the same name. The fundamental principle involved in his Prasāda Guṇa appears to be a permanent contribution of Bharata to the later *theory of poetries*. The exuberance of compound words which constitutes an important aspect of Bharata's Ojas has not only been substantially accepted by the pre-dhvani writers like Bhāmaha and Daṇḍin but also figures prominently in the *ojogumpha* of post-dhvani writers like Mammaṭa (K. p. *śūtra* 100. p. 485) and Viśvanātha (Sāhitya-darpaṇa, Kar. 610, ch. VIII, p. 514). And lastly, it may be safely assumed that the principal character of Bharata's Saukumārya appear in Daṇḍin and Vāmana in a modified but developed form.

It would also be clear from the above detailed consideration of Bharata's Guṇas that Abhinava attempts throughout to approximate Bharata's Guṇas to those of Vāmana, and consequently splits up each of Bharata's Guṇas into a *śabda-guṇa* and an *artha-guṇa*. To attain this specific end, his interpretation naturally becomes strained and far-fetched in more than one place. Whenever he thinks it difficult to make out the point he wants to emphasise from Bharata's text, he unhesitatingly modifies or interprets the reading of the text so as to

get his point somehow established. As illustrations of Bharata's Gunas Abhinava selects exactly the same verses as are given by Vamana for the same purpose, and explains them in the light of Vamana's definitions and interpretation. Judging from such cases, it would be evident that Abhinava's peculiar treatment of Bharata's Gunas would not very materially help the critical reader in the way of comprehending the original views of Bharata himself.

Although it is not possible to accept Abhinava's system of splitting up each of Bharata's Gunas into a *śabda-guna* and an *artha-guna*, corresponding to those of Vamana, it would not be wrong to hold that Vamana might have received the hint of his twofold classification of the Gunas from Bharata's treatment. While Bharata's texts, as we have it now, would not allow us to infer that the division of the Gunas into *śabda-guna* and *artha-guna* was noteworthy, yet the dual concept was not entirely unknown to him as is evident from his unambiguous treatment of particular Gunas. Taking his definitions as they stand in both the editions of his text mainly used by us, it would seem that most of Bharata's Gunas are of the nature of what Vamana would call *artha-guna*, while some of them can be well interpreted as comprehending aspects of *śabda-guna* as well. Thus, some of his Gunas refer to *śabda*, some to *artha*, while others to both these factors. If we depend upon the Kavya-mala text, Bharata's Śleṣa, Samatā and Sukumārātā seem to possess a twofold function on the very face of the definitions given, and cannot in any way be mistaken. This could not have been lost on Vamana, who perhaps developed the ideas further, probably in accordance with a tradition obtaining in his Riti school and divided systematically each of his Gunas into that of

śabda and *artha* respectively. As a result of such an elaborate procedure, he had to give a thoroughly new shape to all the Guṇas of Bharata, which, though outwardly the same in name and number, received new and different connotations at his hand and are in reality doubled in number.

With this assumption and restriction there would be no difficulty in accepting generally the view represented by Māṇikyacandra and Hemacandra that the successors of Bharata established their own definitions by scrutinizing and improving upon Bharata's conception of the Guṇas, but treating them in connection with the later theory of Riti, of which there is no trace in Bharata's work. At the same time, we must not be led away by every detail of the views represented by Māṇikyacandra and Hemacandra, for these are often extremely coloured by the ideas of the post-dhvani period; and some of the opinions that they pass under Bharata's name in their works are not to be found in the texts of Bharata which we now possess.

CHAPTER IV

BHĀMAHA'S TREATMENT OF RĪTI AND GUṆA

Bhāmaha is the earliest-known writer on Poetics proper whose work has come down to us. The activities of the Poetic theorists during the period which intervened between Bharata and Bhāmaha are unfortunately hidden from us. No definite information is available about the writers and their works during this period, but from stray references in the earliest extant literature¹ it can be inferred that the period saw the growth of *Sanskrit Poetics* as an independent technical discipline. To Bhāmaha belongs the credit of bringing to a definite focus the tentative speculations of a period of the Śāstra of which we know nothing. We have seen that Bharata belonged to the Rāsa school of Dramaturgy and his treatment of the elements Guṇa, Alaiṅkāra, etc. was only incidental, occupying a very insignificant portion of his huge work. Bhāmaha, on the other hand, who was an avowed exponent of the Alaiṅkāra system, devoted the whole of his work to a comparatively systematic elaboration of Poetic embellishments which themselves formed the principal object of his study as could be expected from the very name of the work—*Kāvya-laiṅkāra*.

1. e. g. Bhāmaha's reference to a discussion about the comparative merits of the *Gauḍa* and *Vaidarbha Kāvyas* to which we shall *presently* turn and also to some previous writers and works—*Medhāvīn* (ii, 40) and others (i, 33, ii, 19, ii, 45, ii, 47, ii, 58; iii, 8, iii, 10)

He does not appear to attach much importance to the elements Guṇa and Rīti. To him the Alaṅkāras under the general name Vakrokti (a striking mode of speech) constitute the essence of poetry. He nowhere uses the term *guṇa* in his work except in connection with the poetic figure Bhāvika (ed. Trivedi, iii, 52) which, as in the *Kāvyaūdarśa* of Daṇḍin (ii, 363-65), has been described as *prabandha-viṣayaṁ guṇam*, where the term *guṇa* does not seem to be restricted to the technical poetic excellence that we are dealing with but refers in a wider sense, to poetic beauty in general.²

In the beginning of the second chapter of his *Kāvya-ālankāra*, Bhāmaha enumerates three entities viz., Mādhurya, Ojas and Prasāda, which are the names assigned to some of the Guṇas of Bharata and of other pre-dhvani writers and which constitute the only three Guṇas accepted by the Dhvani and post-dhvani theorists. But unlike Daṇḍin, Vāmana and others, Bhāmaha does not treat them in connection with what we call Rītis (called by him *Kāvyas*), such as Gaṇḍīya and Vaidarbha.¹ Thus, he does not think that particular Guṇas constitute the characteristics of particular classes of *kāvyas* (namely Gauda and Vaidarbha) but holds that these three entities should be present in good *kāvya* generally. So his Guṇas are absolute entities bearing no relation to any other poetic element.

So far as his conception of the Rītis is concerned, he does not appear to entertain any theoretic distinction between the one type and the other. He refers to the views of some earlier theorists, unknown to us, who meant to imply some distinction of manner and treatment

2. The question has been fully dealt with in S. K. De's article on 'Bhāmaha's views on Guṇa' in the Pathak Commemoration Volume (pp. 353—358).

between the Gauḍīya and Vaidarbha *lāryas*³ but his remarks make it clear that he himself does not place much importance upon those alleged differences^{3a}. In brief, the Gauḍīyn and Vaidarbha classes of poetry as such are considered by him to be neither superior nor inferior to each other. The most important factor in terms of which he is inclined to judge poetic beauty is a striking mode of speech together with a cleverness of ideas⁴ which forms the character of his Vakrokti, the fundamental principle of all *Alaṅkāras* in his theory of poetry. And if that is existing in the Gauḍīya poetry, he has no objection to accept it in preference to the Vaidarbha. In his opinion, that type of Vaidarbha, which although clear (*prasannam*), smooth (*juṣṭa*) and soft (*lomalam*), is neither rich in ideas (*apūṣṭārtham*) nor possessed of Vakrokti (*avakrokti*), does not deserve any high amount of estimation simply on account of its being agreeable to

3 For instance, he mentions a class of wise men who used to regard the Vaidarbha kind of poetry as being superior to the other (implying of course the Gauḍīya kind) even though the latter might have an elegance of meaning. He says :

vaidarbham anyad astīti manyante sudhīyo'pare |

tad eva ca kīla jyūyaḥ tadartham apī nāparam |

(Kāvyaālankāra, 1, 31).

3a. *gauḍīyam idam etat tu vaidarbham itī kinī prthak |*

gatānugatīka-nyūjān nūnākhyaṇam amedhasām |

ibid, 1, 32.

4. *vakrābhīdheya-śabdoktiḥ itā vācām alaṅkṛtiḥ |* ibid, 1, 36c-d. We shall explain on (in ch. VII, B) the full import and application of Vakrokti as implied by Bhāmaha and Kuntaka. Here we shall just remember that Vakrokti which literally means 'crooked speech' consists of some peculiar and charming way of expression deviated from a matter-of-fact speech. Abhinavagupta too explains the above couplet thus : *śabdasya hi vakratā abhīdheyasya ca vakratā lokottīrṇena rūpeṇāvasthānam* ('locana, p. 208. 10).

the ear (*keṛalaṁ śruti-peśalam*). On the other hand, even the Gauḍīya (which Bhāmaha's predecessors presumably seemed to disparage) is regarded by him as the better class of poetry⁵ if it is endowed with Alaṁkāra (*alaṁkāravat*), is free from vulgarity and inconsistency (*agrāmyam, anākulam*) and possesses proper and mature ideas (*nyūṇyam, arthyam*). In fact, these constitute, according to Bhāmaha, the characteristics of good poetry and if the Gauḍīya contains them there is no need of reckoning Vaidarbha as a separate class of composition.

Bhāmaha's remarks in connection with the Guṇas are very cautious because he presents the views on the (so-called) Guṇas of previous writers but scrupulously refrains from giving his own in the matter. He says that there are some who want to apply long compounds in Ojas (as in Daṇḍin i, 80) whereas those who wish to achieve Mādhurya (sweetness) and Prasāda (Incidity) do not use many compound words⁶. The Prasāda appears to be equivalent to Bharata's Guṇa of the same name inasmuch as the sentence conveying the same should be,

5. *apūṣṭārtham avakrokti prasānam rju komalam |*
bhinnaṁ jñeyam ivedaṁ tu kevalaṁ śruti-peśalam ||
alaṁkāravat agrāmyam arthyaṁ nyūṇyam anākulam |
gauḍīyam api sādhyo vaidarbham iti nānyathā ||

Kāvyaālaṁkāra, i, 34-35.

We accept the reading *jñeyam* in place of *geyam* (in the third pāda of the first verse) as suggested by S. P. Bhattacharyya in his article on 'The Gauḍī Rīti in Theory and Practice' in I. H. Q., June, 1927, p. 378.

6. *mādhuryam abhivāñchantāḥ prasādaṁ ca sumedhasaḥ |*
samāsavanti bhūyānsi na padāni prayuñjate ||

Kāvyaālaṁkāra, ii, 1.

kecid ojo'bhīdhiṣantāḥ samasyanti bahūnyapi |

ibid, ii, 2a-b

according to Bhāmaha, clear to all, even to women and children. His description of Mādhurya (or more strictly *madhura lārya*) which should be pleasing to the ear and free from long compounds', has been rejected by Ānandavardhana and Abhinavagupta on the ground that this definition is not applicable to Mādhurya exclusively since even in Ojas there is nothing to prevent the composition from being agreeable to the reader and being marked by an absence of compound words*.

We cannot lose sight of one important fact that Bhāmaha's brief treatment of the Guṇas precedes in context the Alaṅkāras or poetic figures and this perhaps goes to imply that to Bhāmaha these two elements are contiguous to each other and co-extensive. In other words, Guṇas are specific kinds of Alaṅkāras and consequently there is no criterion for distinguishing the one element from the other. 'The Guṇas', remarks S. P. Bhattacharyya*, "are appreciated inasmuch as they form a plank of the *alaṅkāras*" and as such they do not "form the veritable crucial test of poetry" as they have done, being the essential constituents of the all-important Riti, in the works of the propounders of the Riti school. Bhāmaha, belonging as he did to a different school of opinion, *viz.* the Alaṅkāra school, hardly assigned any theoretic importance to the elements

7. *śravyaṁ nūti-samastārthaṁ kāryaṁ madhuraṁ iṣyate |
avīdya-aṅgaṇā-bāla-pratītiārthaṁ prasūdat |*

ibid, II, 3.

8. *śravyatvaṁ punar ojasā'pi sādharmaṇaṁ iti* (vṛtti on D. K. II, 8) The *Ulocana* (p. 79. ll. 10-13) has on this: *nam 'śravyaṁ nūti-samasta śabdārthaṁ madhuraṁ iṣyate' iti mādhuryasya lakṣaṇaṁ netyāha—śravyatvaṁ iti . ojasā'piti 'yo yaḥ śāstram (Dhvanyāloka p. 81 under D. K. II, 10) ityatra hi śravyatvaṁ samastatvaṁ cāstyetyeti bhīṭaḥ.*

9. *loc cit*, p 379.

of Rīti and Guṇa. His casual and half-hearted treatment of these poetic elements, in spite of his notice of their earlier existence, left an extensive field for the Rīti theorists to work upon¹⁰.

10. It is true that in the treatment of all pre-dhvani theorists poetic beauty has been judged chiefly in terms of the technical elements Guṇa and Alaṃkāra. At the same time it is interesting to note that even some of the Doṣa mentioned by them serve, under special circumstances, to enhance the poetic effect instead of marring it. This particular aspect of Doṣa was noticed first by Bhāmaha and his conception of it was only rudimentary as could be naturally expected. He remarks in connection with his Ekārtha-doṣa (IV, 14) that when the same word is repeated (*e. g.* *gaccha, gaccha*=go away, go away) under the influence of fear, sorrow and jealousy (*bhaya-śokābhyaśūyāsu*) as also of delight and wonder (*harṣa-vismayaḥ* *apī*), it is not said to constitute the Doṣa *punarukta* (*punaruktān na tad viduḥ*) or, more strictly, Ekārtha. This is the only verse devoted by Bhāmaha to the treatment of the subject under discussion and even here he is not clear whether particular circumstances can make a Doṣa fit to be treated as a positive source of poetic charm. But Bhāmaha's successors found herein a broad hint regarding the non-determing character of Doṣa and they carried the scheme further, each in his own way.

CHAPTER V

DANDIN'S CONCEPTION OF THE GUNAS AS RELATED TO THE MĀRGAS

By the time when Bhāmaha expounded his theory of Vākrokti as the basis of all Alankāras, and probably even earlier than that, there appeared a class of writers who taught, directly or indirectly, the essential importance of Gunas (as distinct from Alankāras) not by themselves but as the constituent elements of Ritis, from which these writers came to be called the Riti theorists. The Ritis were, perhaps at first regarded as particular classes of composition prevalent in or practised by the people of particular localities from which they derived their individual names. Even in the later history of Sanskrit Poetics, when their nature and conception came to be modified at the hands of novel theorists, they continued to bear the names given to them by the earlier masters.

Dandin is one of the earliest known writers who treat of the Gunas in connection with Riti, although the term Riti itself, standardised by Vāmana, is never employed by him. The professed object of his work¹ is to describe

1 Our references throughout are to the edition of Ranga cārya with the commentary of Jaranavacaspati and the anonymous Hrdayangama commentary (Madras 1910) unless otherwise indicated. The editions of Premchandra Jarkavāgisa with his own commentary (Calcutta Śaka 1803) and of Belvalkar and Reddi (with a new Sanskrit commentary and English notes) in the *Bombay Sanskrit Series* (1920) as well as Belvalkar's English translation (Poona 1924) have also been consulted. It is rarely that Böttlingk's edition has been of use; its text follows generally that of the Calcutta editor.

what he calls 'the body of poetry and the embellishments thereof'.² These embellishments consist of certain external modes of expressions and are covered by the general term *Alaṅkāra* (which is described as *kāvya-śobhākara dharma*.....ii, 1.a), applicable as much to the technical *Guṇas* that form the essence of his postulated "ways of speech" (*girām mārṅaḥ*.....i, 40. a. which is equivalent to *Rīti* of other writers) as to the so-called *Alaṅkāras* or poetic figures. Whatever enhances poetic beauty (*kāvya-śobhā*) is its *Alaṅkāra*, and in this view Daṇḍin's position is not fundamentally different from that of Vāmana who explains the term *Alaṅkāra* broadly as beauty (*saundarya...kāvyālaṅkārasūtra-vṛtti*, i, 1, 2) in a non-technical sense.

In the first chapter of his work Daṇḍin defines and classifies poetry and discusses at some length the special characteristics of the two extreme modes of composition³

2. *taiḥ śarīraṇīca kāvyānām alaṅkāraś ca darśitūḥ |*

Kāvyaśāstra, i, 10, a-b.

pūrvā-śāstrāṇi saṁhṛtya prayogān upalabhyā ca |

yathā-sāmarthyam asmābhiḥ kriyate kāvya-lakṣaṇam ||

ibid, i, 2.

3. In i, 40, Daṇḍin tells us

asty aneko girām mārṅaḥ sūṭṣmabhedāḥ parasparam |

tatra vaidarbha-gauḍīyaṁ varṇyete praśphuṭāntaraṁ ||

Daṇḍin is apparently aware of the existence of diverse 'ways of speech'. He himself takes up only two of them which possess clearly distinctive characteristics and leaves out the rest because these latter have, in his opinion, very subtle points of distinction and as such they do not deserve any special consideration. It is difficult to say what particular theorist or school of opinion is being referred to by Daṇḍin here. J. Novel (*Foundations of Indian Poetry*. p. 100) surmises that this verse is pointed at *Bhāmaha* in whose opinion the *Gauḍīya* and *Vaidarbha* classes of Poetry have no distinctive features. But P. V. Kane (p. XXXV. *Introduction to Sāhityadarpaṇa*) does not admit the very question

(Mārga), viz, the Vaidarbha and the Gauḍa, explaining the application or otherwise of the ten standard excellences or Guṇas which form all the while the criteria for their distinction, and giving throughout a preferential treatment to the Vaidarbha. In the beginning of the second chapter, he first offers a general definition of Alamkāra as embellishment *per se*, and then goes on to remark that in the previous chapter he has spoken of *alamkriyāḥ* in connection with the classification of the mārgas. The term *alamkriyāḥ* in this passage has thus a clear reference to the ten standard excellences which he has already dealt with as the essence of the Vaidarbha Mārga. Next, he says that he would now deal with the general* (*sādhāraṇa*) Alamkāras, which term obviously refers to the poetic figures that he is proceeding to treat of in the chapter under discussion. Thus, the Guṇas are generally laid down as pertaining to the excellent diction and therefore *viśiṣṭa alamkāras*, while the so-called poetic figures or Alamkāras in the narrow sense are *sādhāraṇa*, because both the Mārgas abound in such decorations as the *upamā*, *vāpaka* etc. Taruṇavācaspati comments on this : *śobhākaratvān hi alamkāra-lakṣaṇam, tallakṣaṇa-yogāt te'pi* [= *śleṣūdayo daśa guṇā api*] *alamkāriyāḥ ...guṇā alamkāra eva ity ācāryāḥ*.

From this we are not to understand, with P. V. Kane, that "Daṇḍin's work.....makes no distinction between

of the priority of Bhāmaha over Daṇḍin. It will, indeed, be a fruitless task for us to attempt at finding out what theorist is exactly referred to here. Our purpose will, however, be amply served if we take note only of the simple fact that the Riti Theory had made a tradition of its own even before the time of Daṇḍin for this much and nothing more can be definitely said from the verse in question.

4. *kāścin mārḡa-vibhūgārtham uktāḥ prāgeṣy alamkriyāḥ* |
sādhāraṇam alamkāra-jātam anyat pradarśyate 1 11, 3.

guṇas and *alaṃkāras*” (Introduction to Sāhityadarpaṇa. p. CLII.) for while to Daṇḍin every Guṇa is an Alaṃkāra, he nowhere suggests that every Alaṃkāra is a Guṇa. What is meant is not that the Guṇas and the Alaṃkāras are identical, but that the embellishments like *śleṣa*, which are technically called Guṇas, form the *sine qua non* of a diction *par excellence*, which cannot go without them ; whereas the figures of speech or Alaṃkāras like *upamā*, are not the special characteristics of a specific diction but they may reside in all kinds of diction. From this, we may conclude that so far as a good composition is concerned Daṇḍin makes the presence of Guṇas (and not of poetic figures) its absolute condition. This is a position approximating that of Vāmana who, however, commits himself to the clear statement that Guṇas constitute inseparable attributes of poetry,⁵ implying thereby that it can do without Alaṃkāras or poetic figures. Thus, when the technical excellence and the poetic figure are both termed *alaṃkāra* in a non-technical sense, and yet a technical distinction is implied between them as characteristics of a diction, we may well hold that Daṇḍin, as S. K. De remarks,⁶ “practically fore-shadows, if he does not theoretically develop, the rigid differentiation of the *guṇa* and the *alaṃkāra* of the Rīti school”.

We have seen that Daṇḍin treats of the Guṇas in connection with his Mārga, which is equivalent to Rīti, and not in relation to Rasa (as writers on Rasa and Dhvani theories do), the fundamental importance of which had not yet been recognised in the *theory of poetry*. Proceeding to describe the distinctive characteristics of the two extreme ways of speech (*mārga* or *vartman*), Daṇḍin lays down :

5. Kāvyaṃkāra-sūtra-vṛtti, iii, I, 1-3.

6. Sanskrit Poetics, II, p. 106.

ślesah prā.ūdah samatū madhu yam sul unūratū |
arthayal tū ud ratam ojah-Janti-samūdhayah |
ite vaidarbha mūrgasya prūnū daśa gunāḥ smrtah |
esam upayayah prūyo drsyate gauda var tmani |

1, 41-42

It will be well to recollect here that Dandin, like his predecessors does not give a general definition of *Gunā*. In the beginning of ch IV of the Madras edition of Dandin's text, *Gunā* has been characterised broadly in connection with *Dosa* by the statement that *Dosa* mar the poetic effect just as *Gunā*s heighten it.⁷ In the two verses cited above Dandin mentions ten *Gunā*s, which follow those of Bhartṛ in their number and nomenclature but differ from them in their content. They are described as the very "life breath" of the *Vaidarbha Mūrga*. If we accept the term *vaidarbha-mūrga* to be an *upalāsana*, standing for a standard good diction, as S P Bhattacharyya has suggested,⁸ Dandin's position is that the excellences just mentioned are essential in any good composition. But the *Gaudavartman* often (*prūyah*) presents a different aspect, the conception of the *Gaudas* about the essentials of a diction being apparently different from that of the *Vaidarbhas*. Some controversy exists over the meaning of the term *upayaya* in this verse. Those who accept Taranvā-
 cāpati's interpretation would take it to mean *varparitya*,

7 *dosā vipattaye tesāṁ g nah sampattaye j itā* 15, 1 c d

This verse is missing in the Calcutta (Premchandra) and Bonbay (Reddi and Belhalkar) editions as well as in the edition of Böhtlingk. It is also missing in the Tibetan version (J R A S 1903 p 349). As this extra verse is found in the Madras edition only, it is better not to deduce any definite conclusion therefrom.

8 The *Gauda Riti in Theory and Practice* in I H Q, June 1927 (p 379 fn 2).

however, hold that the *Gauḍa Mārga* could have been defined as something essentially marked by the opposites of the excellences constituting the *Vandarbha Mārga*, for these would be devoid of all charm and would hardly constitute a poetic diction. Dandin presents to us the type of the *Gauḍa Mārga* which is not, really speaking, devoid of charm nor condemned outright. In spite of his decided partiality for the *Vandarbha* and a mild aversion for the *Gauḍa* manner, we are not convinced that he meant to deprive the latter of the recognition that was its due. S. P. Bhattacharyya has already shewn¹⁰ that even long before the time of Dandin the *Gauḍa Rīti* had, side by side with the widely accepted *Vandarbha*, an established tradition of its own, which Dandin himself could not ignore.

On the other hand if *viparjaya* is taken to mean *anyathātva*, the utmost we can hold against the *Gauḍa Mārga* is that its standard of a poetical composition differs from that prevalent in the very widely recognised *Vandarbha* and that in their attempt to attain that standard the propounders of the *Gauḍa* diction did not mind if they sometimes deviated from the practice prevalent in the other mode.¹¹

The controversy about the exact meaning of *viparjaya* really raises some distinctions but the ultimate conclusion

once in 1,69. Thus Bhoja's *viparjayas* are negative entities, being always the exact opposites of some correspondings *Guṇas* whereas Dandin's *viparjayas* are partly the characteristics of his *Gauḍa Mārga*, and as such, they constitute positive entities.

10. Loc. cit.

11. Jārunavācaspati who explains *viparjaya* as 'opposite' (1.42), remarks in connection with 1.88 *kānti viparjayaṃ atyanti nāma guṇaḥ gaudābhīmatāṃ darśayati*. This statement confirms our point that the *Gauḍas* could not have taken *viparjayas* as positive blemishes since they were supposed to add charm to their composition.

derivable from the different views is almost the same. Thus, we may distinguish three different views :

- (1) The Gauḍa Mārga generally presents a different aspect as regards the essentials of a diction. The word *eṣūm* in this case would refer to the essentials (*prāṇūḥ*) and *viparyaya* would mean *anyathātva* or a different aspect.
- (2) Far-fetchedness, unevenness etc. which are themselves the opposites of excellences like lucidity (*Prasāda*), evenness (*Samatā*) etc., are sometimes noticed as existing in the Gauḍa Mārga. The word *eṣūm* in this case would refer to *śleṣādīnūm guṇānūm* and *viparyaya* would mean *vaiparītya* or opposite.
- (3) The conception of the Gauḍas regarding the excellences of composition generally differs from that of the Vaidarbhas. This view may be arrived at from the hint given in the *Hṛdayaṅgamā*, where *eṣūm* has been taken to refer to *śleṣādīnūm guṇānūm* and *viparyaya* to mean *anyathātva*.

All these interpretations, though seemingly divergent so far as the terms *eṣūm* and *viparyaya* are concerned, lead us to some important conclusions on which there appears to be general agreement. No one would perhaps deny that (i) the ideals of composition differ generally in these two types of poetry, i.e. if the Vaidarbha Mārga demands compactness of structure, clarity of expression, a sense of proportion, evenness of syllable-structure etc., the Gauḍas are satisfied with hyperbole and verbosity, alliteration and bombastic expressions, and such other characteristics. (ii) In order to attain this standard the Gauḍas do not care if they have sometimes to have recourse to *śaithilya*, *vaiṣamya* etc. But it must not be understood on that account that looseness, harshness, unevenness of syllable-

structure etc., which are deviations from or even opposites of qualities like Śleṣa Sukumārītā and Smitā, form the inseparable characteristics (*guṇānāḥ*) of the Gauḍī Mārga, as the excellences like Śleṣa Prīṣāḍa etc. do of the Vaidarbhī Mārga (and far-fetchedness & exaggeration, looseness etc. are looked upon as positive excellences by the Gauḍīs, who sometimes entertain them in poetry for a particular purpose viz the relaxation of their standard of poetry which differs¹² fundamentally from that of the Vaidarbhis,—the one emphasising the chaste and classical manner and the other preferring the fervid and the bombastic. That Dandin meant to imply all this will be clear as we proceed with his treatment of the individual Gunas, which we now propose to take up in detail.

(1) ŚLEṢA. It is found in a composition which is free from looseness (*athulya*), and this looseness consists¹³ mostly in the use of *alpa-prāṇa* syllables, i.e. syllables containing unspirited letters which require little effort in pronouncing or more technically, the first and third (non-conjunct) letters of each *varga*, and the semivowels and nasals the rest being *mahāprāṇa*-syllables¹⁴. The Vaidarbhis are fond of compactness

12 The word *prāyas*, in 1.41 is important in this connection. The characteristics of these two types of poetry often differ but sometimes they agree. The Gauḍī Mārga sometimes presents opposites of and deviations from the excellences prevailing in the Vaidarbha, but qualities such as Samāhū, Arthavyakti, Audārya, Mādhurya and Ojās are more or less common to both the Margas as we shall see hereafter.

13 *śliṣṭam asphṛṣṭa śaithilyam alpa prāṇaḥ śarollaram* 1
śiṭhīlam 1, 43 a c

14 *ajugmā varga śimagā janasālpāsavaḥ smṛtāḥ* quoted by Bhaṭṭoji Dikṣita, under *Laṅkā* viii, 2, 1. On these technical terms, see Belvalkar's notes on *Kavyādarśa* (Bombay edition) pp. 55 f.

of syllabic binding (*bandha-gaurava*...i, 44b), which is illustrated by examples like *mālati-dāma laughitain bhramaraiḥ* (i, 44 c-d), where though soft syllables like *ma* and *la* are present, the effect of looseness or *śaithilya* has been removed by the use of *mahāprāṇa* syllables and conjunct consonants, and as such the passage illustrates the excellence Śleṣa. A fondness for alliteration inclines the Gauḍas to accept instead a composition like *mālatimālā lolūlikalilā* (i, 43. c-d), though it contains *alpaprāṇa* syllables and consequently involves *śaithilya*. It is, however, not meant that *śaithilya*¹⁵ in itself is a blemish. From the point of view of the Vaidarbhas it may appear so, and Daṇḍin elsewhere says that all-soft syllables constitute a blemish of looseness (*bandha-śaithilya-doṣo hi darśitaḥ sarvakomale*, i, 59). But to the Gauḍas it is a preferable excellence of diction inasmuch as it gives more scope to alliteration.

(2) PRASĀDA. It is the excellence which conveys a sense which is well-known (*prasiddhārtha*...i, 45, a) and easily comprehended (*pratīti-subhaga*...i, 45 d). Theorists, old and new, define and emphasise this special excellence almost in the same way. Too much strain required to arrive at a meaning spoils the charm of poetry. The illustration given by Daṇḍin is *indor indīvara-dyuti lakṣma lakṣmīm tanoti* (i, 45 b-c), "the moon's spot resembling the glow of a blue lotus increases its beauty". Here the words *indū*, *indīvara*, *lakṣmī* and *lakṣma* are so well-known that the expression conveys its sense without any effort. Here, as elsewhere, Daṇḍin speaks of the characteristics of the Gauḍa Mārga side by side with

15 We do not think *śaithilya* is exactly the opposite of Śleṣa, which is an admixture of *alpa-prāṇa* and *mahāprāṇa* syllables. A composition consisting exclusively of *mahāprāṇa* syllables would constitute the exact opposite of *śaithilya*.

the excellence attached to the *Vaidarbha*. The *Grndas* who run at learned expressions prefer even what is not conventional (*nūti-rūdha*)¹⁶. Since their idea of poetic excellence differs from that of the *Vaidarbhis* they appear to hold that poets can achieve distinction only when they have mastered etymologies and vocabularies and can use difficult words and round about expressions while the *Vaidarbhis* run at making their composition lucid and easily intelligible to every reader by the use of well-understood expressions. Here we would like to maintain that the term *vyutpanna* is not the name¹⁷ of the *uparyaya* corresponding to *piśādu*, but we follow the *Hṛdyaṅgama* in interpreting it as *vyutpannam ite* (*hetoh*), i.e. by reason of its being learned. The example given of the *Gauḍī* mode (*anatyaryanubhauma sadī*) *śālo* *balalaguh* 1, 16 c-d) contains difficult expressions, the meanings of which are not clear on the surface. *Arjuna* is generally used to denote the third *Pāṇḍava* and it is not *rūdha* in the sense of 'white' the expressions *balalagu* (white-ryed i.e. moon) and *anatyaryana* (*anati-dhātala*) are round about and unusual.

(3) *SAMATĀ*. It consists in the absence of unevenness in syllabic structure (*bandhestatīsamam* 1, 17a) or rather in the arrangement of letters (*raṇa-vinyāsa* 1, 47d). There must be an evenness between the beginning and ending of a stanza as regards the arrangement of letters or syllables, i.e. if a passage begins with soft vowels it must end similarly. There are three kinds of such structure (*bandha*), namely, (i) soft (*mṛdu*) (ii) harsh (*sphuṭa*) and (iii) temperate or mixed (*madhyama*), arising from the grouping together of soft, harsh or mixed

16 *vyutpannam ite gaudīyate nūti-rūdham apīṣyate* | 1, 46 a b

17 See Sanskrit Poetics Vol II, p 101 and also Belvalkar's notes

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letters¹⁸. The examples of Samatā consisting of three structures (*bandhas*) and that of the uneven structure (*vaiṣaṃya*) are given in the two verses :

kokilālūpa-rūcalo mām eti malayjūnilaḥ |
uechalacchūkārūcchūccha-uirjjharūmbhaḥ-kaṇokṣitaḥ |
candana-praṇayodgandhir mando malaya-mārutalaḥ |
spardhate ruddhamaddhairiṇyo ravarūmū-mukhāni-
lailiḥ | 1, 48-49.

Here each half-verse is supposed to consist of the illustration of a particular *bandha* in the order mentioned in i, 47, whereas the latter half of the second verse illustrates *vaiṣaṃya*¹⁹. The Gaudas, we are told, admit such compositions (even though they lack uniformity of syllable structure) for the sake of richness of ideas and *Alaṅkāras* (*arthālaṅkāra-ḍambara...*, 50b), which being their specific aim, they do not care whether they find it in an even or an uneven structure. Taruṇavācaspati suggests that, even though each half-verse contains an example of Samatā, the soft (*mṛṛi*) and harsh (*sphuṭa*) *bandhas* are not accepted by the *Vaidarbhas*, for the soft structure is devoid of distinction and the harsh one of agreeableness. This probably implies that the Gaudas would sometimes like the Samatā displayed in soft and harsh structures, and hence they would not have recourse to *vaiṣaṃya* as a matter of principle. In certain cases,

18. On the variant reading *samām bandheṣu viṣaṃam* (Bombay ed.), see Belvalkar's notes in his edition at p. 45 ff.

19. Belvalkar and Raṅgācārya reasonably suggested that to avoid syntactical difficulties these two verses should be taken as separate examples of *vaiṣaṃya*, whereas "the halves are by themselves examples of Samatā." Thus, we should connect the word *iti* in the beginning of i, 50, with the two previous verses, and not with the latter half of the second verse i. e. i, 49 c-d only.

however, they would sacrifice evenness for the sake of *artha-ḍambara* and *alanākāra-ḍambara*²⁰.

(4) MĀDHURYA. It consists in the establishment of *rasa* in the word and in the theme²¹ (*vāci rāstun्य api rasasthitiḥ*, i, 51a-b). S. K. De has already shown²² that the term *rasa* as found in Daṇḍin's treatment does not involve the technical sense in which it is used by the Rasa and Dhvani-theorists, but should be taken in the non-technical sense of pleasing poetic flavour generally. But in Daṇḍin's Mādhurya, as S. K. De further points out,²³ the term *rasa* seems to bear another distinct technical connotation which is different from that given by the Rasa and Dhvani schools; and this is implied in the special meaning attached by Daṇḍin to the *rāg-rasa* and *rāstu-rasa* involved in his Mādhurya, the former consisting of repetition of sounds belonging to the same *śruti* (*śrutyānuprāsa*) and the latter connoting absence of vulgarity (*agrāmyatā*). Taruṇavācaspati rightly gives them the names of (*śabda-mādhuryya*) (i, 52) and *artha-mādhuryya* (i, 62) respectively, suggesting thereby a two-fold characteristic of this special excellence. Daṇḍin himself recognised the two-fold aspect

20. The terms *artha-ḍambara* and *alanākāra-ḍambara* should be explained as indicating a partiality for excessive ornamentation and for exaggerated conceptions, which latter cannot be strictly called ornamentation. The *akṣara-ḍambara* i. e. *śabda-ḍambara*, which Bāṇa refers to as a characteristic of the Gauḍas, must mean a certain leaning towards verbal bombast, while *artha-ḍambara* is not exactly verbal bombast but has an implication of what may be called 'mental bombast.'

21. or sense (*artha*, i, 62.)

22. Sanskrit Poetics, II, p. 137. fn.

23. The Theory of Rasa in Sir Ashutosh Mookerjee Silver Jubilee Volumes (Orientalia, Vol. III), p. 212 ff, where the subject has been fully treated.

of this particular Guṇa, as will be understood from his remark *vibhaktam iti mādhyamam* in i, 68 c. It is noteworthy that he has nowhere else made any distinction between a *śabda-guṇa* and an *artha-guṇa* as Vāmana has done ; nor like Bharata, does he expressly state that he looked upon any Guṇa as relating either to *śabda* or to *artha*. The standard of distinction between a *śabda-guṇa* and an *artha-guṇa*, which the later writers describe as *āśrayāśrayibhāra* and which we find first fully established in Vāmana's work²¹ leads us to judge that some of the Guṇas of Bharata and Daṇḍin belong to *śabala*, some to *artha* and others again to both.

The *rūg-rasa* or *śabda-mādhurya* is said to consist of what may be called *śrutyānuprāsa*. This is not alliteration consisting of repetition of the same or similar syllables, but it is the name given to the specific grouping of similar sounds²⁵ (*śruti-sāmānya*) which exists in letters belonging to the same *sthāna* or place of utterance and effort (e. g. *kaṇṭha*, *tālu*, *danta*, etc.), or homogenous letters to which Pāṇini²⁶ gives the name *sarvāṇa* and which is defined as *tulyāsya-prayātna*. The example given in this connection is *eṣa rājā yadū lakṣmīn prāpta-vān brāhmaṇa-priyaḥ* (i, 53 b), where the use of *ṣ* and *r*, *y* and *l*, *t* and *d* as well as *p* and *b* produces *śrutyānuprāsa*. It involves an economy of effort in articulation, and thereby gives a special pleasure to the Vaidarbhas, who avoid, for fear of incurring monotony, mere *varjānuprāsa* or the alliteration consisting of repetition of

24. Gopendra Tripurāhara remarks clearly : *śabdārthaguṇānām nāmato bhedaḥbhāve'pi śabdārthopaśleṣa-vaśād asti bhedaḥ*.

(*Kāmadhenu*, p. 84.)

25. S. K. De, Sanskrit Poetics, II, p. 101, fn. 8. The *yamaka* is excluded expressly (i, 61) as being not conducive to Mādhurya. Daṇḍin treats of *yamaka* later on in ch. III as a *śabdālaṅkāra*.

26. Aṣṭādhyāyī i, 1, 9 (*sūtra* 10, Siddhāntakaumudī).

similar letter-." The Gaṇḍas, however, are fond of *īarṇānuprāsa* displayed in examples" like

*cāru cāndramasāin bhāru bimabāin paśyaitad ambare.
manmanā rānamathālrāntāin nirdāyap hantūm
udyatam* (1, 57),

where the repetition of *ca*, *ba*, *ma*, and *na* in the words produce the desired alliteration. Here the Gaṇḍas take special care to see that too many syllables do not intervene the repetition of similar letters for that would destroy the immediateness of the effect.

Hemacandra (p. 198) and Mṭpikyaçandra (p. 189) remark that *tūg-īasa* (or *śabda-mādhurya* as Taruṇa-vāçaspati calls it) consists both of *śrutyānuprāsa* and *rārṇānuprāsa*, and as such it appears that Mādhurya, as a *śabda-guṇa* is admitted in both the Vaidarbha and Gaṇḍī modī. The only difference is that the character of alliteration slightly differs in the two Mārgas, the

27. The respective effects produced by the two kinds of *anuprāsa* are described in 1, 53 and 1, 55. When within any group of vocables is experienced a similarity of sounds, juxtaposition of words (*prastāva*) exhibiting that kind of similarity apparently produces the specific kind of alliteration called *śrutyānuprāsa*, which involves an economy of effort due to a restriction to the same *sthāna* of articulation. The *rārṇānuprāsa*, on the other hand, is contiguity (*adīratā*) which awakens latent impressions from the immediately earlier cognition of the same sound produced by the same letters (*phīrānubhāsa-sāntāra-bodhitā*). Here also there is an economy of effort, but since one and the same letter is repeated the economy is supposed to decline into a weariness, caused by the employment in the same way of the same organs of articulation.

28. Two kinds of *rārṇānuprāsa* appear to be distinguished in the two examples (given in 1, 57), viz., in metrical feet (*pāda*) or in word (*śāda*). They must be of sufficient contiguity to awaken the impression.

one emphasising *śruti* and the other *varṇa*. Taruṇavācaspati suggests (i, 60) that the word *prāyaḥ* in i, 54.²⁹ signifies that *śrutyānuṣṛāsa* and *varṇānuṣṛāsa* are both accepted in both the Mārgas : only in i, 58-60 it has been stated that the Vaidarbhas do not admit specific kinds of alliteration like *smaraḥ kharah* etc., where the alliteration is not accepted on account of its harsh structure in the first half and loose structure in the second half.³⁰

Coming to *vastu-rasa* or *artha-mādhurya*, Daṇḍin appears to imply³¹ that since embellishment is the general source of poetic charm and since all Guṇas and Alaṅkāras go to embellish poetry, it may be granted generally that all embellishment imbues the sense with *vastu-rasa* or *artha-mādhurya* : yet what specially does this is the absence of *grāmyatā*, in which is also included the idea of *aślīlatva*³² of later writers, and which belongs both to

29. *anuṣṛāsūd api prāyo vaidarbhair idam (=śrutisūmnyam) iṣyate* || i, 54 c-d.

30. *smaraḥ kharah khalah kṇṭah kṛyah kopaśca nah kṛśah |
cyuto māno'dhiko rūgo maho jāto'savo gatāḥ ||
ityādi bandha-pāruṣyam śaithilyāñica niyacchati |
ato naivam anuṣṛāsaṁ dūkṣiṇṭyāḥ prayuñjate* || i, 59-60.

31. *kūmaṁ sarvo'pyalāṅkāro rasam arthe niṣiñcati |
tathāpy agrāmyataivainaṁ bhūraṁ vahati bhūyasū* ||

ii 62.

32. It is rather curious that Daṇḍin should bring in the idea of *aślīlatva* or indecency in this Guṇa. This apparently shows that the *rasa* in this Guṇa is taken not in the technical sense of the Rasa-theorists, but in the general sense of pleasing poetic effect produced by a certain arrangement of word (*vāc*) or matter (*vastu*). Such pleasing effect in the mind of the *Sahyodaya* is apt to be marred by anything which is *grāmya*. The *grāmya* is not vulgar in the restricted sense, but Daṇḍin brings under its connotation the *aślīla* (both in word and sense, and not in sense

śabala and to *artha*³² This *rasu-rasa* or *artha-mādhurya* which can be induced by all embellishment but which is specially marked by the absence of coarseness and vulgarity is accepted both by the Vaidarbhis and by the Gaudīs. Indecorous and vulgar expressions and ideas are rejected by both for Dandin clearly lays down: *cāmūḍi na śamsanti mūrgayor ubhayor api* (1, 67 c-d)³³

alone) which equally disturbs a good and pleasing sense. Bharata appears to comprehend the *astha* in an aspect of the fault *bhīṣṇārtha* while Bhīmaha includes it under *duṣṭa*³⁴ (in *śruti* and *artha*) in his first list of general *dṛṣṭi*. This first list of Bhīmaha's ten *dṛṣṭi*s appears from the context to mention those which concern the inner nature of poetry, for it is dealt with in connection with the classification and general characteristics of poetry; while the second list of another ten *dṛṣṭi*s includes faults which are more or less external. This second list of Bhīmaha is accepted and verbally repeated by Dandin but he does not mention the first list of ten *śruti* as well as most of Bharata's original ten *dṛṣṭi*s which includes the idea of the *astha*. In treating the *guṇas* taken as essential characteristics of good poetry, Dandin could not very well avoid referring to some of the essential *dṛṣṭi*s (e.g. *negate* in *arthavyatti*) although he does not define and distinguish them properly, and in *mādhurya* it was natural for him to bring in the idea of the avoidance of the *astha*.

33 In 1, 63-67 two kinds of indecorous expression are distinguished. The proposal in 1, 63 is direct and therefore vulgar, in 1, 64 it is reached by implication and therefore taken as quite decorous. In 1, 66 words are used which if united together, give rise to a new word in Sanskrit by combination, which conveys a vulgar meaning. In 1, 67 the words used, possessing more than one meaning, give rise to an undesirable and indecorous suggestion.

34 Hemacandra (p 198) and Mānikvacandra (p 189) remark that Dandin establishes this definition of *Mādhurya* by rejecting the one given by Vāmana (*prthak-padaśram*) since this excellence consists in alliteration (in its verbal aspect) and as such it may as well be present in compound words. But this unhistorical statement ignores the chronological relation between Dandin and Vāmana, and therefore possesses little value.

(5) **SUKUMĀRATĀ**. It consists in the absence of harshness due to the use of mostly soft syllables (*anīṣṭhuvākṣaraprāyam* i, 69a). But it has been remarked in connection with Śleṣa (p. 82) that in Daṇḍin's opinion, the presence of all soft syllables in a composition makes it *śīthila*, and as such it ceases to be an excellence with the Vaidarbhas. What is implied here is that soft syllables must remain mixed up with slightly harsh ones and conjunct consonants here and there, and that the total effect must be a certain elegance. It might be argued that such an admixture is not a distinctive criterion; *Sukumāratā* might have a chance of being confused with Śleṣa. To meet such an objection Tarkavāgiśa remarks (com. on i, 69, p. 69, ll. 12-19) that the admixture of *alpaprāṇa* and *mahāprāṇa* syllables constitutes Śleṣa, whereas *Sukumāratā* consists in tenderness as a total effect arising from the admixture of soft (*komalā*) and harsh (*paraṣa*) letters. Nor should we understand that what is *alpaprāṇa* is necessarily *komalā* and what is *mahāprāṇa*, *paraṣa*. Even unaspirated letters may give rise to harshness by reason of a specific admixture (*alpaprāṇasyāpi carṇa-viśeṣa-saṁyogatreva paraṣatra-sambharāt*, *ibid*). Similarly aspirated letters too may give rise to *komalatva* as a total effect under special circumstances (*evam mahāprāṇo'pi viṇyāsa-viśeṣena komalatvaṁ bhajati...ibid*.) Thus, it is the general effect that forms the criterion of *paraṣatra* or *komalatra* of syllables. In a *śīthila-baudha* the syllables are all *alpaprāṇa* and the general effect is 'loose'. In Śleṣa this looseness is overcome by the presence of *mahāprāṇa* syllables, appearing side by side with the *alpaprāṇa* ones and making the general effect compact. In the example *mālatīdāma laṅghitān bhramarairi* (i, 44) the conjunct consonants shine prominently and seem to make the structure generally compact. But the example of

Sukumārīti (*mandalīḥṭya larkhāni lantḥani madhura-gītibhūh* etc 1, 70) consists of an admixture of *alpaprāna* syllables slightly with *mahaprāna* ones, as well as conjunct consonants but the general effect is not harsh or elegant.

Here, too, Dandin presents the Gaudī side by side. Where is the Vaidarbhi's receipt Sukumārīti in which expressions consisting of unharsh vocables generally predominate, the Gaudīs have an eye to a 'glaring composition', and consequently they do not mind if their poetry involves harsh vocables requiring much strain for pronouncing them. The example given here (*nyal sena lapaṭah paṭah* etc 1, 72) consists of harsh vocables, but to achieve a glaring or grand effect, as well as an exuberance of alliteration the Gaudīs do not care if they have to sacrifice the general tenderness of structure so welcomed in the Vaidarbhi-Mūrti. We would like to interpret the words *diptam ite* as *diptam ite (hetoh)*, following the indication in the *Harṣyaṅgama* with reference to *vyulpanna* in 1, 16. These terms *vyulpanna*, *dipta* etc., give us some of the standard characteristics which the Gaudīs aim at, and they also serve as an apology for the Gaudī poet's deviation from some of the Gunas prevailing in the Vaidarbhi mode. Such an interpretation suits the context admirably, since Dandin has all along been presenting the fundamental characteristics that distinguish the two types of poetry.

(6) **ARTHAVYAKTI** It is the explicitness of sense which consists in the absence of *neyatā*³³, that

35 *arṭhavyaktir aney ite sm arṭhasya* : (1, 73 a) Dandin does not recognise *neyatā* and *grāmyatā* in his treatment of ten technical Doṣas. The *Loṣṭhīya* writers enumerate a fault called *arṭha* where a secondary (indicated) sense is taken recourse to without any established usage (*rūḍhi*) or special motive (*pratyajana*) one of which is absolutely necessary is 'Indication

is, in the absence of extraneous matter to be brought over for the completion of the sense. In other words, it is that excellence in which the idea of a passage is quite clear from the words actually used, and no implication is necessary for the completion of the sense. The example given here.....*hariṇoddhṛtā | bhūḥ khura-kṣuṇṇa-nūgāsṛg-lohitād udadheḥ*... (i, 73. b-d) contains Arthavyakti since the redness of the ocean has been explicitly stated to be due to the blood of the snakes that were crushed by Hari's claws. *Neyatva* is illustrated in the next verse³⁶ where the reader requires an implication to be understood as to why the ocean was reddened. The Vaidarbhas and the Gaṇḍas both reject it. Daṇḍin says : *nedyśaṁ bahu manyante mūrgayor ubhayor api* (i, 75), because the sense is not apprehensible where the *śabda-nyāya*³⁷ (i. e. the law of the expressive power of the words) has been violated. Thus, Arthavyakti as an excellence is admitted in both the Mārgas.

We must not think that since Daṇḍin's Prasāda and Arthavyakti both involve explicitness of sense, these two Guṇas should be identical. A distinction, though very subtle, can be made in this respect between these Guṇas. J. Nobel rightly points out (Foundations of Indian Poetry, p. 111) that in Prasāda the sense must not be too unusual, words should be used in their obvious or generally understood senses ; whereas in Arthavyakti the connection of ideas must be apprehended from the words actually used, there must not be any expectation (*ākāṅkṣā*) of further word or words to complete the sense.

36. *mahī mahāvarāheṇa lohītād uddhṛtodadheḥ |
itīyatyeva nīrdiṣṭe neyatvam uragāsṛjaḥ* || i, 74.

37. The Hṛdayaṅgamā explains *śabda-nyāya* thus : *yāvad artho'bhīmatas tāvac-chabdena bhavitavyam, śabdasyāpi yāvad arthapratipādana-śaktis tāvadarthena bhavitavyam iti śabda-śāstra-nyāyaḥ*.

(7) UDĀRATĀ It implies an elevation consisting of the expression of some high merit, literally, upon the utterance of which (*yaśmatī nīte*) is suggested (*pratiyate*) some excellence possessing elevation (*ullāsaśūn guṇaḥ* *laścit* 1, 76) Udāriti is said to be present in all the *Margas*³⁸.

The example of this excellence is given in 1, 77, which runs thus —

arthunām līpanū dr̥ṣṭis tīannul he patitū sal rī
*tadaśasthā pūnar deṣa nūnyasya mul ham īl saṭe*³⁹

This implies the eminence of the king's liberality (*tyāgasya ullāsaḥ*) which is not expressed in so many words. It cannot be definitely said what Dandin really means by this definition. Only some probable surmises can be made⁴⁰. The use of the expression *pratiyate* in

38 The Madras edition reads *tad udārāḥṣyam tena sanāthā sarva-paddhītiḥ* 1, 76

The other editions read *kāvyā* in place of *sarva* yet we can take it that this Guna is entertained in both types of poetry in the absence of any mention of the corresponding characteristics prevalent in the Gauḍa mode

39 It does not certainly refer to any elevated way of expression but to some implied high merit or *utkṛṣṭavūn dharmī* of the subject matter described. Thus, it is not equivalent to the *ullānapadātā* of the *Agni purāṇa* (346, 9). It must, however, be distinguished from the poetic figure *udāriti* in 11, 300 where the greatness, high merit or prosperity of a personage is directly expressed or described and in this light the use of the word *pratiyate* in the definition of the Guna is important. As the illustration shows, Dandin appears to think that the *varnanā bhāṅgī* is essential otherwise, the *udārātā* could hardly be an excellence of diction. But it need not mean any technical suggestiveness or *prīṭyamāśā* of the *Dhvani*-theorists, although the word *pratiyate* is actually used. The alternative definition of the *guna* cited by Dandin speaks of praiseworthy epithets (*ślāghya viśeṣaṇa*) but this, as the example shows, only refers

the definition reminds us of the *pratiyamāna artha* of the Dhvani theorists⁴⁰. But we are not certain if the concept of Dhvani as such was at all recognised so early.

Daṇḍin mentions an alternative definition of Udāra in deference to the view of "some" (*kaiścid iṣyate.....i*, 79, b), which is "something characterised by commendable or enlogistic epithets" (*ślāghyair viśeṣaṇair yuktam.....i*, 79a) such as *līlāmbujā, krīḍā-saras* etc. Tarmavācaspati interprets *ślāghya* as *raiśiṣṭya-pratīti-kr̥t*, i.e. bringing into comprehension the particularity or distinctive character of an object and this is supported apparently by Daṇḍin's examples. But we need not take it in this restricted significance alone.

(8) OJAS. It consists in the super-abundance of compound words and it appears to be accepted in both the Mārgas. In the Vaidarbha Mārga it is the soul of prose (*gadyasya jīvitam*, i, 80 b); even in verse this is the soul resort of the Gauḍas (*adākṣiṇātīyānām.....i*, 80c-d). It is said to be of manifold variety (*uccāracaprahāram.....i*, 81c) according as there is a profusion or paucity of heavy (*guru*) or light (*laghu*) syllables or an equal mixture of both. This apparently refers to the prosodic long and short syllables. It is further added that this excellence is met with in compositions like *ākhyāyikā* (*dṛśyamākhyāyikādīṣu.....i*, 81d). But since the fine distinctions between *kathā* and *ākhyāyikā* are not favoured by Daṇḍin, we may presume

to *epitheta ornata* of a distinguishing character, like 'toy-lotus', etc. The pregnancy of meaning implied in the first as well as the second definition must therefore be taken in an extremely narrow sense; and the *udāratā* is a *guṇa* in so far as it depends upon a particular way of description or *varṇanābhāṅgī*.

40. Premacandra interprets in this definite sense. (Com. on i, 76, p. 76).

that Ojas of manifold variety is acceptable as the life of prose (*gadyasya jīvitam*) in all kinds of prose composition. The employment of compounds⁴¹ was probably meant to add force or energy to the diction.

The Gaudas, we have been told, use long compounds even in metrical composition⁴². The Vaidarbhas, too, use compounds in verses. But whereas the Gaudas are indiscriminately fond of long compounds, the Vaidarbhas would admit them in verses only when they serve to afford charm without much strain, and do not produce confusion (*anūlatam hṛdyam techantyogo gurām* 1, 83 c-d). Thus, in brief, Ojas, is particularly a characteristic excellence with the Gaudī poets, who use it to any degree in any composition, while the Vaidarbhas employ it with greater discretion and with certain restrictions⁴³.

41 In the treatment of Ānandavardhana (*Dhvanyāloka* p 133) compound words constitute the criterion of *saṃghatanā* and not of *Guna*. The primacy of *Rasa* having been admitted, Ānanda could not maintain that any amount or variety of compound words might be used in any kind of prose composition. Long and middling compounds may be employed in the *ālambyaśīkā*, but since the depiction of sentiment particularly *śṛṅgāra*, predominates in the *kīrti* the compounds must be used with an eye to its awakening, and too many long compounds would be detrimental.

42 Ojas and for the matter of that, long compounds have all along been accepted as the *sine qua non* of the Gaudī Riti, and even in the twelfth century Śrīharsa regaled the scholarly Indian with his brilliant and sonorous verses. See S. P. Bhattacharyya, *loc cit*.

43 Hemacandra (p 195) and Mānikyachandra (p 190) refer to the view of Maṅgala along with Vāmana, and remark that they reject Dandin's definition of Ojas on the ground that long compounds cannot be the special characteristics of Ojas, since this excellence resides in all the three Ritis whereas long compounds are met with only in the Gaudī Riti (*riti-traye pyojasah*

CONCEPTS OF RĪTI AND GUṆA

(9) KĀNTI. It is said to predominate** in a composition which is agreeable to the whole world on account of its not transgressing the general usage of ordinary possibilities. Briefly, it is the absence of the unnatural. This excellence, we are told, is generally found in *Vārttā* and *Varṇanū*. The meaning of the term *vārttā* is not clear; but the *Hṛdayaṅgamū* explains it as *anyonya-kathanam*, and *varṇanū* as *praśaṁsūvacanam*. Premacandra Tarkavāgiśa quotes a definition of *Vārttā*: *anāmaya-priyūlūpo varṭti vārttā ca kathyate*, and explains it thus: *priyūlūpe hi loka-prasiddha-rastrabhidhānam evocitam* (comm. on i, 85 pp. 82-3) He further refers to another explanation of *vārttābhidhāneṣu viṣ., itihāsa-varṇaneṣu i.e.* in legendary accounts. Bhāmaha uses the term *vārttā* in cases where *Vakrokti* is absent, and it falls short even of Daṇḍin's *Svabhāvokti*. It consists of such bald and matter-of-fact expressions as *gato'stamarako*** *bhātīndur yānti vāsūya pakṣiṇaḥ etc.* (ii, 87, a-b). It is

sādhāraṇatvād gaudīya-nirdeśo na yuktimūn iti vāmano maṅgalaśca *Kāvyaṇuśāsana*, com. p. 195). We must not, however, place much reliance on these remarks of later writers with regard to Guṇas of the Pre-dhvani theorists. About Maṅgala we know nothing except what we get in such references: but all the three Kitis of Vāmana do not contain Ojas, for his *Pāñcālī* has not been defined as possessing it.

44. *kāntaṁ sarva-jagat-kāntaṁ laukikārthānatikramāt |*
tacca vārttābhidhāneṣu varṇanāsvapi dṛśyate || i, 85.

45. It is interesting to note that although the expression *gato'stam arkaḥ* is left out of the range of poetry by Bhāmaha (ii, 87 c-d), it is considered by the Post-dhvani writers to have at least some amount of charm by reason of the varieties of its suggested meaning. Thus, the expression bears only one meaning, *viṣ.* 'The sun has set' by the power of its "denotation" while several meanings are possible by "suggestion" according to the nature of the speaker and of the person spoken to. To mention a few, it may mean:—(1) It is time for prayers (speaker—a

rejected by Bhāmaha and there is no indication for supposing that it is accepted by Dandin, whose Svabhāvokti too (ii, 9 13) involves at least some amount of charm. So far as Dandin's treatment is concerned, the meaning *anāmayapriyulūpa* may well serve our purpose. The *īarnanā* may be taken to mean *īastu-īarūpa nīrūpana*, but even in that case it would be different from Dandin's Svabhāvokti.⁴⁶ It must be noted here that though the illustrations of Kānti given by Dandin are theoretically said to conform to general usage, they are yet tinged with a slight touch of exaggeration but this is probably necessary for the sake of a certain heightened expression without which a dry *īarūpa-īarnana* (such as involved in Bhāmaha's *īāntā*) might become an example of Kānti. It is thus a heightened expression in the shape of a slight exaggeration that makes Dandin's *īāntā* fundamentally different from that of Bhāmaha.

The Gaudas⁴⁷ however, are satisfied with exaggerated ideas transcending ordinary possibilities. These highly exaggerated descriptions are called *atyulū*, which, as Tārūnīyaśāstrī remarks, is not a blemish but an excellence pleasing the Gaudas. The examples

devadhūṣṇyam īarūdhyaṁ adya prabhūti no grhaṁ |
yusmat pūda īayalī-pūta-dhānta-nīhśesa līlāsam |
alpam nīmitam ālūśam anūlocyāna īedhasu |
īdam īramīdham bhūī bhāīatyūh ītanayīrabhānam |
1, 89 90,

religious student) (2) no anxiety, your lover is just coming (spoken to an impatient lady-love) (3) there is no trouble from heat now (speaker a wayfarer) (4) take the cows in (spoken to a cowherd) and so on. See K. P. *ullāsa* V p 240)

46 Compare the illustrations in : 87 and ii, 10

47 We would accept the order of verses as in the text in the Bombay and Calcutta editions (i.e. place : 91 of the Madras edition immediately after : 87 and not after : 90)

contain indeed highly exaggerated statements, since (1) the dust from the feet of a great man cannot really wash away the sins committed, and (2) to say that the creator created the aerial space as small, because he was not mindful of the extensive expansion of the heroine's breasts is certainly a flattering but an excessive statement. This is not merely a heightened expression, but it indicates⁴⁸ a preference for the exaggerated and the unnatural. Yet the Gauḍas are said to make much of such descriptions, and this is really due to the difference of ideals aimed at in the two types of poetry.

(10) SAMĀDHI. It consists in the transference of the qualities of one thing to another.⁴⁹ The transference may be manifold, and five different cases are distinguished by Gopendra Tripurahara in his commentary on Vāmana iv, 3, 8, viz., *abhidheya-sambandha*, *sādṛśya*, *samavāya*, *vaiṣarītya* and *kriyā-yoga*. But Daṇḍin speaks of three cases : (i) superimposition (*adhyāsa*.....i, 94) of the action of one object on another, (ii) transference of the original sense of a word, which may not in itself be very pleasing (e.g. *niṣṭhyūta*, *udgīrṇa*, *vānta* etc. i, 95 a-e) to a secondary sense (*gaunaṣvṛtti-vyapāśrayam* i, 95 b) for the sake of some pleasing effect, and (iii) simultaneous superimposition of many qualities (*yugapannaika-dharmāṇām adhyāsaḥ* ii, 97).

Since transference lies at the root of this particular Guṇa, it may be difficult to distinguish it from poetic figures like Rūpaka etc., which also are based on similar transference of an object or its functions to another object.

48. In i, 88, the *Vidagdha* is a reference to the Gauḍas, implying a certain love of learned display, as opposed to the general simplicity aimed at by the Vaidarbhas.

49. *anyadharmas tato'nyatra lokasīmānurodhinā |*
samyagādhiyate yatra sa samādhiḥ smṛtaḥ..... || i, 93.

As suggested by S. K. De⁵⁰ the distinction may be explained by supposing "that in the *guṇa* there is a transference only of the qualities or actions of one thing to another while in the *alaukika* either one *dharma* itself is substituted for another, or the new *dharma* entirely supplants the existing *dharma*". "But the process of poetic transference", he goes on, "is essentially a mode of figurative expression, resting finally on *lakṣaṇā* and *Vāmana* would (partially) regard Daṇḍin's definition of the *samudhi-guṇa* as constituting the figure *vaśrokti*, which, in his opinion, consists in a similar transference based on resemblance".

This excellence is said to be followed by all poets (*karisāṁthalī samagrio'pi tam enam anugacchati* i, 100) by which Daṇḍin probably means that it is accepted in both types of poetry, Vaidarbha and Gaṇḍa. But he may also imply that such a mode of figurative expression is the basis of all poetic expression and no poet (whatever be his ideal of poetry) can do without it⁵¹.

50. Sanskrit Poetics, Vol. II. p. 103.

51. We have thus studied Daṇḍin's treatment of the technical poetic excellences. In this connection, we may note certain Doṣas which, in Daṇḍin's opinion, serve to afford poetic charm in special circumstances. We have seen that Bhāmaha was the first writer who noticed a non-detracting character of Doṣa under particular circumstances. Daṇḍin developed this aspect of Doṣa more systematically. In his opinion almost all the technical Doṣas, mentioned by him, may turn to be poetic embellishments (*Guṇa* or *Alaukika*) or at least cease to be Doṣas when they suit the circumstances in which they exist. We shall just mention here some of the important cases discussed by him.

(i) *Apārtha-doṣa* which consists in absence of a connected idea (*samudāyārtha-sūnya* K. D. IV, 5) is not considered to be a defect when the speaker is (i) a mad man (*unmatta*), (ii) a drunkard (*matta*), (iii) a child (*bāla*) or (iv) one in a distracted state of mind (*asvasthacitta*) (IV, 7).

From the above sketch it will be clear that in spite of Daṇḍin's professed partiality for the Vaidarbha-Mārga, he gives the Gauḍa its due recognition as a Mārga of a different type, which might not have been totally acceptable to himself, but which must have an established tradition of its own, differing in many respects from the widely preferred Vaidarbha. To him the Vaidarbha represents the mode of the standard good *kārya*, but at the same time he could not help accepting Gauḍa as a Mārga possessing a distinctive value of its own. If the fixed excellences are considered to be essential in standard good poetry, the Gauḍa does contain some five or six of them. The Samādhi and Udāratā are accepted in both the Mārgas. The *neyatva* and *grāmyatva*, as defects of poetry, are rejected by both; and as a corollary, both cherish an equal amount of regard for *arthavyakti* and *arthamādhurya* which consist in the avoidance of these faults. The *śabda-mādhurya* consisting of alliteration finds a place in both these types—only the ideas about alliteration differ. Hemacandra finds *rāg-rasa* (or *śabda-mādhurya*)

(2) Vyartha-doṣa which consists in 'inconsistent and contradictory statements' (*viruddhārtha* and *pūrvāpara-parāhata* IV, 8) may be entertained (*bhaved abhimatā* iv, 10) in poetry when, for instance, the speaker is in a peculiar state of mind (*asti kūcidavasthū sū* iv, 10a) of love (*sābhiṣaṅgasya celasaḥ* iv, 10b).

(3) Sasamśaya or the doubtful (iv, 16) turns out to be an embellishment (*śrūd alaṅkāra evāsau* iv, 18c) when it is employed with a definite purpose of producing a doubt in the mind of the person spoken to (*samśayāyāna yadi vā tu prajuyjate* iv, 18a).

(4) Violation of facts with regard to (1) place (*dēśa*), (2) time (*kāla*), (3) technical arts (*kalā*), (4) popular usage or practice (*loka*), (5) established philosophical dicta or truths (*nyāya*) and (6) sacred scriptures (*āgamaḥ = samsṛtiḥ śrutih*)—all these Doṣas may, by reason of the peculiar genius of the poet (*kavikauśalāt* iv, 56b) cease to be Doṣas (*utkrāmya doṣagaṇanām* iv, 56c) and be regarded as poetic excellences (*guṇavīthim vigāhate* iv, 56d) under certain circumstances (*kadācit* iv, 56, b).

in *śrutyānuprāsa* and *varṇānuprāsa*⁵² which are accepted, in Daṇḍin's opinion, by the Vaidarbhas and the Gaṇḍas respectively. The Ojas is accepted by both, with this difference that it is the *sine qua non* of the Gaṇḍa Mārga where it is indiscriminately practised, but the Vaidarbhas use it with some restrictions. Of the three kinds of *sama-bandhas* the Vaidarbhas practise only the mixed or middle type, the other two extreme types, *viz.* *mṛdu* and *sphuṭa* being practised by the Gaṇḍas. Hence the latter do not accept *caṅgama* on principle, but if it is sometimes found in their composition we are to understand that it is there for the purpose of attaining a different ideal. Similarly, if the Gaṇḍa deviates from other excellences prescribed for the Vaidarbha as the standard good composition, it is done for the achievement of the same purpose, *viz.* for attaining a different poetic standard, which had independently developed even long before Daṇḍin expounded his theory.

Judging independently, the treatment of Daṇḍin's Guṇas does not seem to be quite clear and consistent. Some of his Guṇas are somewhat obscure in their conception or definition. "The definition of *udāratā*" remarks S. K. De⁵³ "is rather vague, so also is that of *kānti*, in both of which Daṇḍin apparently admits subjective valuations not clearly indicated". The distinction between certain Guṇas does not appear to be very clearly marked (*e.g.* *Śleṣa* and *Sukumārātā*, *Kānti* and *Udārātā*). The ten excellences shown above, having been described as the life-breath of a standard diction, it is natural to expect that they would all present a positive aspect and should not be defined in negative terms. But in the case of certain Guṇas, *viz.*, *Artha-vyakti* and the second aspect of *Mādhurya*, the faults to be avoided are first characterised, wherefrom the characteristics of the corresponding Guṇa

52. *Śruti-varṇānuprāsābhyāṃ vāg-rasaḥ* (p. 198).

53. *op. cit.* p. 102.

are to be comprehended by implication. Thus, so far as these two excellences are concerned they are negatively conceived (while others present a definite positive meaning) and consequently they give rise to a lack of uniformity in Daṇḍin's conception of the Guṇas.

We have already noticed that the splitting up of each Guṇa as relating to *śabda* or to *artha* did not, as a theory, develop till the time of Vāmana. For the first time, Vāmana offers us such a standard for distinction (*viz.*; *āśrayāśrayi-bhāva*) which was later on utilised by writers like the author of the Agnipurāṇa, Bhoja and Prakāśa-varṣa who added a third variety of Guṇas, namely, the Guṇas appertaining to both the word and the sense or referring to Doṣas which do not disturb the readers' mind under special circumstances. Daṇḍin, like Bharata, is not explicit on this distinction. Now that this standard of distinction came to be definitely established since Vāmana's time up to the systematic development of the Rasa-dhvani theory, we can apply it to ascertain whether the Guṇas as characterised by Bharata and Daṇḍin can be taken as belonging to the word or to the sense or to both. This procedure leads us to conclude that Daṇḍin's Śleṣa, Samatā, Ojas and Sukumāratā are prominently what are called *śabda-guṇas*; his Prasāda, Arthavyakti, Udāratā, Kānti and Samādhi belong to *artha*, whereas his Mādhurya has an implication of both *śabda* and *artha*. The two-fold aspect which Daṇḍin imparts to his Mādhurya is a more direct evidence justifying the conclusion that this is a Guṇa having a double character, Vāmana's was an original move on this direction, and with the eye of a novel theorist he read a new aspect in the Guṇas of his predecessors from which he shaped a system of his own. What was naively treated in the works of Bharata and Daṇḍin received a systematic development at the hands of this earliest known expounder of the Rīti school, properly so called.

Chapter VI.

VĀMANA'S THEORY OF RĪTI AND GUṆA.

In Daṇḍin Mārga is apparently a resultant and not an independent element. Of known writers whose works have come down to us, Vāmana is the first and foremost to develop the conception of Rīti and to give it a proper orientation. He is also the earliest known writer who gives us general definitions of the terms Guṇa and Rīti. His treatment of the *Guṇas* is inseparably associated with the Rīti which is defined as a special arrangement of words (*viśiṣṭā padaracanā...Kāvyaśālikāra...sūtra-vṛtti* i, 2, 7) and described as the 'soul of poetry' (*ātmā lāryasya* i, 2, 6). The speciality consists in the harmonious unification of some standard fixed excellences which are technically called *Guṇas* and which have been generally defined as 'those elements of poetry that serve to embellish it' (*lāryasobhāyāḥ kartāro dharmāḥ* iii, 1, 1). Thus, in order to endow poetry with a 'soul' Vāmana insists upon imparting a speciality to word-arrangement which speciality is effected chiefly by the harmonious blending of the technical embellishments called *Guṇas*. And these *Guṇas*, unlike the poetic figures (i. e. *Alaṅkāra* in the restricted sense), constitute inseparable attributes of poetry (*pūre nityāḥ* iii, 1, 3) since they go to make up the Rīti which is the essence of poetic composition. Without them the composition is devoid of any "*viśiṣṭya*" and consequently becomes "soul less."¹

1. So much about the soul which term however must be taken as denoting strictly an analogy; but it is not clear what Vāmana means by "*kāvya-sarīra*". What Vāmana actually says on this point (*vṛtti* on i, 1, i) is that the word 'kāvya' in his

It will thus be seen that Vāmana logically and more systematically develops the crude teachings of Daṇḍin in establishing a very intimate nay, inseparable relationship between the two poetic elements, namely, Rīti and Guṇa though all the while, as much as his predecessor, he classifies the Rītis on the basis of the Guṇas—the presence of all or some of which constitutes a particular Rīti. But while Daṇḍin discusses at some length the prominent characteristics of only two clearly distinguishable types of Mārga e. g. the Gauḍa and the Vaidarbha, Vāmana enumerates them as three and only three adding Pāñcālī to the former's enumeration—and he has not in mind any other Rīti which he has not explicitly mentioned. Thus, from the very outset one would mark in Vāmana an attempt to be more clear and outspoken—which in itself is a decided advance made upon Daṇḍin. His Vaidarbhi is, like Daṇḍin's, endowed with all the technical excellences *samagra-*

opinion, applies to word (*śabda*) and sense (*artha*) adorned with Guṇa and Alaṅkāra; but he adds that it is employed in a secondary sense (*bhakti*) to word and sense. By *kāvya-śarīra* he elsewhere (i, 3, 10 *vr̥tti*) means *iti vr̥tta*, apparently applying the word to the actual contents of poetry. But the first chapter of his work is designated *śarīra* and he again uses the word *śarīra* in his *vr̥tti* on i, 2, 6 where he says that this word must be understood after the sentence of the *sūtra* (*rītir ātmā kāvyasya*), probably meaning thereby (as explained also by his commentator Gopendra Tripathi) that the *kāvya* consisting of *śabda* and *artha* (cf. *vr̥tti* on i, 1, 1) is the *śarīra* of which the *ātmā* is Rīti. And yet he would regard (as the Dhvani theorists rightly point out) the Guṇa as the essence of Rīti and Doṣas as the properties of *śabda* and *artha*. Thus Vāmana's quest after the soul of poetry is somewhat illusive, and his apprehension of the essence of poetry is, as the Dhvanikāra criticises, external and somewhat vague; for he would still view the whole matter from the point of external form. Jagannātha (*Rasa-gaṅgādhara*, p. 55) appears to realise this difficulty.

guṇopetā 1, 2, 11), his *Gauḍīyā* contains *Ojas* and *Kānti* (*ojaḥkāntimatī*, 1, 2, 12), while his *Pāñcālī* is marked by the presence of two other *Guṇas*, namely, *Mādhurya* and *Saukumārya* (*mādhurya-saukumūryopapannā*, 1. 2. 13). Of these three *Ritis* Vāmana assigns the highest place to the *Vaidarbhī* inasmuch as it unites in itself all the poetic excellences that serve to make poetry fully relishable by imparting to it the maximum amount of speciality or *vaiśiṣṭya*. The other two varieties have been relegated to an inferior position² in this sense that they lack in one or other aspect of poetic excellence—the *Gauḍī* in *Mādhurya* and *Saukumārya*, and the *Pāñcālī* in *Ojas* and *Kānti*.

Though not free from the undeveloped character which is natural to the treatment of an early theorist, Vāmana's ideas mark a great advance in the history of Sanskrit Poetics. No doubt the subjective aspect of poetry as such did not engage attention till the advent of the *Dhvani*-theorists (and even then not to its full extent), and that the word 'soul' in Vāmana's ideology at least must be taken as nothing more than an illuminating metaphor, yet it should be admitted that it was Vāmana to whom for the first time occurred the idea of a deeper significance of poetry. Ānandavardhana's criticism of Vāmana's standpoint (*rīti-lakṣaṇa-vidhāyinān hi kuryatattvam etad asphuṭatayā manāk sphuritam āsīt*.....under D. K. iii, 52, p. 231) is significant only in the light of the evolution of a clear-cut, coherent and penetrative analysis of these later writers,³ who would grudge the honour paid to the earlier

2. *tāsām pūrvā grāhyā guṇa-sākalyāt.* i, 2, 14.
na punar itare stoka-guṇatvāt. i, 2, 15.

3. There is one fundamental point in which the *Dhvani* theorists differed from Vāmana viz., that while Vāmana considered the *Guṇa* and the *Doṣa* to be properties of *śabda* and *artha* the *Dhvani* theorists regarded them as the *dharma* of the unexpressed

theorist. Moreover, Vāmana's influence on the later conception of poetry is patent and undeniable.⁴ In the first place, his quest after the essence of poetry was more assiduously and effectively realised by the Dhvani theorists. Secondly, it was he who following perhaps the tradition prevailing in his

sense which takes the form of *rasadhvani*. In this they, no doubt, mark an advance upon the merely formal analysis and from their own point of view they could characterise Vāmana's scheme as inadequate. But even their own scheme was, in a sense, as formal as Vāmana's. When they insisted upon *dhvani* or suggestion as the essence of poetry they no doubt went a step further and clearly realised that there was something in poetry beyond what is merely expressed, and this unexpressed sense is the most essential. When this unexpressed element is a mood or feeling they thought it to be the most desirable, in deference to their preference of sentimental poetry. But this mood or sentiment they considered to be nothing more than a relishable condition of æsthetic pleasure in the reader's mind, produced by the effect of the poet's representation. They clearly realised, no doubt, this æsthetic fact but they still measured the essence of poetry by its effect, and presented external means for producing it. They never considered poetry as a production of the poet's mind, as an externalisation of an internal æsthetic fact, conceived and shaped by the poetic imagination and irreducible as a separate æsthetic fact to a cut-and-dried scheme prescribed by poetics. No doubt externalisation is an important fact and as such deserves the attention of the theorists, for the poet must express his conception through the external medium. But the internal poetic *idea* as an æsthetic fact cannot be ignored, and the analysis of this process of poetic creation is as important as an analysis of the process of externalisation.

4. We may note here Gopendra Tripurahara's comments on the difference between the poetic ideals of the Rīti school and the Dhvani school. He says "rīti-dhvanī-vāda-mataḥ or iyāṁs tu bhedaḥ. tatva prathame rītir ātmā kāvyasya; tadvyavahāra-prayojaka guṇāḥ. Caṁame tu dhvanir ātmā, sa eva tadvyavahāra-prayojaka iti. uḥhayatrāpyātma-niṣṭhā guṇāḥ. śabdārtha-yugalaṁ śarīraṁ ; tanniṣṭhā alaṁkāraḥ iti ca sarvaṁ aviśiṣṭam. (p. 72, ll. 11-14).

Riti school clearly analysed for the first time the different elements of poetry considering some of them to be essential and others non-essential. In a word, a unifying central principle has first been posited by Vāmana in the history of Sanskrit poetics.

Bearing in mind the limitation that Vāmana's scheme is more or less formal, we must note that unlike his predecessors Vāmana insisted upon a clearcut distinction between the Guṇa and the Alaṃkāra. We have seen that Daṇḍin offers a general definition of Alaṃkāra as embellishment *per se*, and in this view he influences Vāmana to whom poetry is charming by reason of its *alaṃkāra* which term is employed in the general sense of poetic beauty (*saundarya*).⁵ If it is asked how this *saundarya* arises, Vāmana would reply that it arises from the avoidance and utilisation respectively of the technical poetic faults (Doṣas) on the one hand and the technical poetic excellences (Guṇas) and figures of poetry (Alaṃkāras) on the other.⁶ The poetic figures like Upamā, Rūpaka etc. for which the term *alaṃkāra* is used in a narrow sense are employed in poetry in so far as they help the realisation of poetic beauty or *alaṃkāra* in the wider sense by which criterion alone poetry is acceptable. Thus, Vāmana gives a definite and clear shape to the position of Daṇḍin who describes the term *alaṃkāra* generally as *kāvya-śobhākara dharma* (ii, 1) which has been applied to the Guṇa as well as to the technical Alaṃkāra. The only difference in Daṇḍin's opinion

5. *kāvyaṃ gīṭhyam alaṃkāraṭ, 1, 1, 1 saundaryam alaṃkāraḥ* i, 1, 2. It should be noted that this *saundarya* Vāmana never attempts to define or describe but he merely considers the means by which it can be attained.

6. *sa doṣa guṇālaṃkāra-hānādānābhyaṃ* (1, 1, 3). *sa khaṭvalaṃkāro doṣa-hānāt, guṇālaṃkāradānādcca sampādyah kaveḥ* (17th on the above).

lies in the supposition that the Guṇas are essentially important in the best mode or Mārga whereas the Alaṃkāras may exist in any Mārga; or as Vāmana puts it, the Guṇas are permanent or essential (*nitya*..... iii, 1, 3) and the Alaṃkāras are variable or non-essential (*anitya*) characteristics of poetry. All this naturally prepares us for Vāmana's teaching in the beginning of the third chapter, where the Guṇas are defined generally as those elements which go to embellish poetic beauty (*kāvya-śobhāyūḥ kartāro dharmūḥ*.....(ii, 1, 1) while the Alaṃkāras like Upamā, Yamaka etc., are said to heighten the beauty thus produced (*tad-atīśaya-hetasvas tvalaṃkārah*.....iii, 1, 2). And hence the Guṇas are taken as inseparable attributes of poetry and consequently the Alaṃkāras which are not absolutely indispensable for the production of the poetic charm but may serve to heighten it when produced, are relegated to a subordinate position as an element of poetry. The analogy which later writers found between the Guṇas and qualities of energy, sweetness etc., residing inseparably as virtues of the human soul as well as the analogy between the Alaṃkāras or poetic figures and ornaments on the human body (which embellish indirectly through the sound and sense the underlying soul of sentiment but not invariably) has been noted by Vāmana in the two illustrative verses cited under, iii, 1, 2'. But it must be clearly understood from Vāmana's treatment that he would

7. (1) *yuvater iva rūpam aṅga kāvyaṃ*
svadate śuddhaguṇaṃ tad apy atīva |
vihita-praṇayaṃ niranta-rūbhiḥ
sadalaṃkāra-vikalpa-kalpanābhiḥ ||

(2) *īdī bhavati vacas cyutaṃ guṇebhyo |*
vapur iva yauvanabandhyaṃ aṅganāyāḥ |
api jana-dayitāni durbhagatvaṃ
nīyatam alaṃkāraṇi saṃśrayante ||

(*vṛtti* under iii, 1, 2. p. 70)

regard both the Guṇa and the Alamkāra (although in different degrees) as the properties of *śabda* and *artha*.

As the means of arriving at poetic beauty, in Vāmana's opinion, is the avoidance of Doṣas and the utilisation of Guṇas and Alamkāras Vāmana, like his predecessors, lays down at the outset that poetry must be free from Doṣas. The Doṣas are generally defined as "*guṇa-viparīyayātmano doṣūḥ* (ii, 1, 1) : they are those elements of which the characteristics are opposite to those of the Guṇas *i. e.* if the Guṇas produce the poetic charm the Doṣas destroy it. They are classified under four heads according as they belong to the word (*pada*) and its sense (*padārtha*) or to the sentence (*vākya*) and its sense (*vākyaārtha*). These are again conceived under two different aspects *viz.*, (1) *sthūla doṣas* which are Doṣas by themselves, and (2) *sūkṣma*⁸ *doṣas* which are such only in reference to particular Guṇas. Bearing in mind Vāmana's definition of Doṣa as the opposite of the Guṇa as an element, the first of the two sets of Doṣas spoken

8. This classification based on such a terminology is not expressly discussed. Vāmana only states at the end of his treatment of Doṣas that he shall mention *sūkṣma doṣas* in connection with his consideration of the Guṇas (*je tvanye śabdārthadoṣāḥ sūkṣmāḥ te guṇa viśeṣe lakṣyante...vṛtti* on ii, 2, 24 p. 67—68). From this Gopendra Tripathi remarks that the Doṣas treated in ii, 1 are to be known as *sthūla* (*asminnadhikarāṇe lakṣaṇīyā doṣūḥsthūlā ityavagantavyam* {com. on ii, 1, 3}. *sūkṣma doṣas* would fall under what the later writers would call *antya doṣas*. The kāmādhenu explains the word *sūkṣma* as *kāvya-saundaryāḥṣepānatikṣama*. Vāmanas *vṛtti* etc.....*doṣas tyāgāya jñātavyāḥ* (p. 67) shows that the *antya* of Doṣas in the later theory was also advocated in a way by Vāmana. These Doṣas do not detract so much from the poetic beauty but best types of poetry should be free from them. Vāmana also refers to *upamā doṣas* following in general the tradition associated with Medhāvīrudra (cf. Bhāmaha, ii, 44).

of would refer to those general defects which mar poetic beauty in general just in the same way as the Guṇas create it. The second set, on the other hand, would correspond to those *viparyayas* of Daṇḍin which may be considered as "opposites" and are marked by characteristics which are exactly contrary to those of the corresponding Guṇas. Thus *śaithilya* which is a characteristic of excellence Prasāda would become a veritable *viparyaya-doṣa* contrary to the Guṇa Ojas, if it is not used along with that Guṇa (iii, i, 7). Similarly all the other *śabdaguṇas* excepting Samādhi and two of the *arthaguṇas*, namely, Prasāda and Samatā have been shown to possess some corresponding *sūkṣma* or *viparyaya-doṣas*, although the names of the *viparyayas* are not clearly mentioned. Thus Vāmana, unlike Bharata and Daṇḍin, would apparently employ the term *viparyaya* as "opposite" in connection with both sets of Doṣas; and in thus clearly enunciating and enumerating these technical and *viparyaya* sets of Doṣas he anticipated and influenced later writers like Bhoja and Prakāśavarṣa.

Information is lacking as to how far exactly the Rīti and Guṇa theories may be traced back in the history of poetics. We have seen that Bharata's Guṇas, which are the same as those of Daṇḍin in name and number, were treated theoretically in connection with the drama just like the Lakṣaṇas and the Alaṅkāras. But at the same time we should not forget that even in Bharata's time the *kāvya-guṇa* must have been known, though we do not meet with any discussion about the nature and character of Rīti in his treatment. So far as our present knowledge goes Daṇḍin is the first to enumerate and discuss the Guṇa in connection with Rīti. Vāmana, in support of his definitions of Rītis utilises some verses probably from some unknown source where the Rītis are found to have been defined, amongst other characteristics, in terms of

the Gunas⁹ and which was later on appropriated by Bhoja (ii, 29-31 p 134) in his definitions of Ritis both in sense and in expression. At the end of the chapter (iii, 1, 1-28) dealing with *śabda-gunas* Vāmana cites a series of verses which correspond to his own definitions of the *śabda-gunas* (p 82). It is evident from these and also from the finished form of the treatment of Dandin and Vāmana that the Riti and Guna theories had had a long history behind it even before Vāmana came into the field, and that he was following a tradition prevailing in the school to which he belonged. Works embodying this tradition which would have shown us the history in the making have not yet been discovered.

Although Vāmana theoretically follows his predecessors Bharata and Dandin in the number and nomenclature of his Gunas, yet he practically doubles the number by splitting up each of the Gunas as relating to the *śabda* or to the *artha*. The distinction between the *śabda-guna* and the *artha-guna* the *śabda-dosa* and the *artha-dosa* and the *śabdūlamkāra* and the *arthulamkāra* is standardised

9 *asprstā dosa-matrūbhish samagra guna gumphita |*
vipaścī svara saubhāgyā vaidarbhi ritir iva te |

(under 1 2 11)

Bhoja reads *asamasa* in place of the first foot of the above verse

samastatyudbhatapadam ojahkānti-guṇāntitam |
gaudiyām apī gayanti rītim riti vicakṣanāḥ |

(under 1, 2, 12)

āśliṣṭa ślatha -bhavam tu purāna cchaya-jānvitam |
madhuraḥ sukumaram ca pañcalīn kavaḥ viduḥ |

(under 1, 2, 13)

It is interesting to note that later on Vāmana denounces *purānacchāyā* (— reflection of conventional things *vṛtti* on iii, 1, 25) as arising out of the absence of the *śabda-guna*, Kānti which consists in *anyatā* (richness of words)

by Vāmana, was accepted and developed by later writers till the Rasadhvani theorists like Mammāṭa and Viśvanātha criticised the inadequacy or uselessness of such a distinction. It is worthy of note here that Vāmana does not quote any verse in support of the definition of his *artha-guṇas*, as he does in the case of his *śabdaguṇas*. Hence, in the absence of any previous work dealing with such an analysis of each Guṇa, we are inclined to conclude that Vāmana was the first to evolve this two fold division of each of the Guṇas. His insight read a new meaning in the Guṇas of his predecessors as a result of which he analysed this Guṇa Concept, formed a new theory of classification and consequently influenced the later writers, some of whom evolved even a third set of Guṇas belonging at once both to the *śabda* and the *artha*.

Each of the ten Guṇas of Vāmana has been treated under two heads as (i) a *śabda-guṇa* and (ii) an *artha-guṇa* respectively :—

I. OJAS :—(i) Gāḍha-bandhaṭva (iii, 1, 5.) or compactness of word structure, by which is meant perhaps the cohesiveness due to the frequent use of conjunct consonants specially of the letters of the same *varga* or of any other letter conjoined with *r* or *y*. In the example given *vilulita-makarandā mañjarīr nartayanti*, Vāmana probably thinks that there is compactness of structure due to the conjunction of consonants like *n* and *d*, *n* and *t*, *r* and *n*. The contra-indication will be if this sentence is put as *vilulita-madhudhārā mañjarīr lolayanti* where the conjunct consonants noted above are absent. There are indeed two conjunct consonants in this latter illustration : but they are apparently taken to have created a looseness in the structure which is the characteristic of another Guṇa viz., Prasāda. Vāmana does not go to details. He seems to insist on compactness of structure in which loose syllables are avoided or if they

appear they do along with comparatively harsh ones, producing as a total effect, a cohesiveness in the structure.¹⁰ It is probably because of this consideration that S. K. De¹¹ has taken Vāmana's *śabda-guṇa* Ojas to correspond to Daṇḍin's Śleṣa.

(ii) Arthasya prauḍhiḥ (iii, 2, 2) or boldness in the expression of ideas, which has been explained in the *vṛtti* in five different ways. These are (1) *padārthe vākya-racanam* i.e., the use of a series of words instead of a single word e.g. *nayana-samuttham jyotir atreḥ* instead of *candra*.

(2) *Vākyaṛthe padābhidhā* or the use of a single word in order to convey the meaning of a sentence e.g. the word *nimiṣati* instead of using *divyeyam na bhavati kiṃtu mānuṣi* from the convention that gods never wink.

(3) *Vyāsa* or analytic expression of ideas by a diffuseness in which the self-same idea is sought to be expressed in more ways than one. The illustrative verse :

*ayam nānākāro bhavati sukha-duḥkha-ryatīkaraḥ
sukham vā duḥkham vā na bhavati bhavatyeva ca*

tataḥ |

10 Gopendra Tripurahara (Kāmadhenu p 73. II. 9-11) remarks that compactness of structure (*gāḍha bandhatva*) arises from the following.—*saṃyuktāksaratvam, nirantara-rephaśiraskair vargāṇām prathama-dvītyais tṛtīya caturthaiḥ prathamais tṛtīyaiḥ ca saṃyogāḥ, visarjanīya-jṣṭhāmūliyopadhīmūnīyāḥ, gurvantatā, samāsāḥ ca.*

In the example of Ojas (quoted in the text p. 94 above) Vāmana seems to emphasise more the use of conjunct consonants than the presence of compound words. But his illustration of Gaudī Rīti (p. 20, under i, 2, 12), in which Ojas plays a prominent part, consists of an abundance of compound words.

punas tasmūd ūrdhvaṁ bhavati sukha-duḥkhaṁ
kimapi tat
punas tasmūd ūrdhvaṁ bhavati na ca duḥkhaṁ
na ca sukham ॥
 (under iii, 2, 2. p. 86)

consists of as many as five sentences used to denote a single idea, namely, happiness and sorrow revolve in a cycle according to destiny^{1 2}.

(4) *Samāsa* or synthetic expression of ideas by a brevity in which several sentences are joined together in one integrated whole through the use of suffixes sanctioned by grammar. In the verse :

te himālayam āmantrya punaḥ prekṣya ca
śūlinam ॥
siddhaṁ cāsmāi nivedyārthaṁ tad-viśṣṭaḥ
kham udṇayul ॥ (ibid)

We have a single "simple" sentence in place of the following several sentences: they took leave of Himālaya—they saw Śiva—they reported their success to him—they were dismissed by Śiva—they flew away to the skies.

(5) *Asya (arthasya) sūbhiṣṭrāyatvam* i.e. the appropriateness of meaning due to the use of particular epithets which, through ellipsis, bear a special significance. The Kāmadhenu explains the word *sūbhiṣṭrāyatvam* as *padāntara-prayogam antareṇa tad-artha-pratyūyana-prāgalbhyam* (p. 86, 11. 6-7). In the example given :

12. On this Caṇḍidāsa (K. P. dīpikā, fol. 115a) remarks :—
atra yena saṁsāriṇā yādṛśaṁ karma kṛtaṁ tad-anusāreṇaiva
tathāvidho miśrita-sukha-duḥkhādi-bhogaḥ kriyate. yadi kutaścid
ātmasākṣātkāraḥ syāt tadaivāsya pravāhasya śāntir ityeva hi
vivakṣitaṁ vaicitryeṇocyate.

so'yaṁ sampṛāṭi candi aguptatānayaś candī prakāśo
yunā i
jato bhūpatu āśāyāḥ 1rtadhīyām dīṣṭyā 1rtātha-
śīamahi 1 (ibid)

This very son of Candragupta, bright as the moon (?) and the patron of men of letters has by good luck, succeeded in his labour the expression, *āśāyāḥ 1rtadhīyām* has been added with the special purpose of indicating the fact that the prince had Vasubandhu (or Subandhu)¹³ as his minister. Similarly the example 'on the loosening of the hair of the lady' (*1ṛgalitabandhe keśahaste*) who possesses *beautiful hair* (*suleśyāḥ*), the qualifying phrase has been inserted with a special significance^{13a}

13 This verse has been the subject of much keen controversy amongst scholars—the point of discord centring round the reading *vasubandhu-sūciṣya* or *ca subandhu sūciṣya* in Vāmana's *ṛtti*. (Vide the paper on Vasubandhu or Subandhu' in the proceedings of the second Oriental Conference Calcutta, pp 203 213)

13a Vaidyanātha Tīrtat (com on Kāṣyapaprādīpa p 282) explains the word *subhīṣṭayātām* as *prakṛtīrthopajukṭatvāt* i.e. suitability to the subject-matter in hand and remarks that the qualifying adjectives *mahāvīryasah* (highly vigorous) *manīḍhanāḥ* (rich in self-respect) etc in the verse

1mahāvīryasō mānāṭhāna dhanarccitā
dhunurbhīṣṭah sarvātī labdhātīrtayāḥ 1
n 1sarīṭhātāṣ tasya nabhinna-vṛttayāḥ
prijanī vāṭchātīy asubhīḥ samīhitum 1

(Kīrātārjunīya 1 18)

go to support the statement in the last line of the verse viz that they tried to do good to him even at the cost of their own lives. Other commentators of the Kāṣyapaprādīpā are inclined to explain the word *asīa* in the *1ṛtti* as referring to *śabda* but the difficulty is that the context in Vāmana hardly permits us to interpret the word *asīa* in that way [It should or the other hand, refer to *artha* whose Gunas Vāmana is discussing in the

II. PRASĀDA :—(i) *Śaithilyam* (iii, 1, 6) or looseness of structure. Meeting the possible objection that this constitutes a variable Doṣa since it is the opposite of the Guṇa Ojas, Vāmana holds that Prasāda as a *śabda-guṇa* is an excellence only when it appears along with Ojas (*guṇaḥ saṃplavāt.....iii, 1, 7*) and not by itself (*śuddhas tu doṣa eva*). Again, if it is asked how can these contradictory attributes appear together, Vāmana would appeal¹⁴ to the common experience of persons who enjoy pleasure and pain simultaneously when they witness representations of pathos¹⁵.

(ii) *Arthavaimalyam* (iii, 2, 3) or clearness of meaning, arising from the use of such words as are

chapter under consideration.] Māṇikyacandra (p. 193) seems to be of opinion that the *abhiprāya* belongs primarily to the speaker or the hearer and that when it is said that this relates to an excellence belonging to the sense we are to understand that this is due to a secondary usage. The difficulties with which Māṇikyacandra was confronted will probably be solved if we do not take *abhiprāya* too literally but understand it, like Tātsat, to mean *prakṛtārthopayuktatva*. It appears that these commentators are anxious to approximate this aspect of Vāmana's *artha-guṇa* Ojas to the poetic figure Parikara of later writers which has been defined by Mammaṭa as *viśeṣaṇa-sābhiprāyatvam*.

14. *sa tu saṃplavas tu (?) anubhava-siddhaḥ tadvidāṃ ratnādiviśeṣavat. atra ślokaḥ :—*

*karuṇaprekṣaṇīyeṣu saṃplavaḥ sukha duḥkhaayoḥ |
yathānubhavataḥ siddhas tathairvavajaprasādayoḥ ||*

(under iii, 1, 8).

15. Hemacandra (p. 196) and Māṇikyacandra (p. 191) however, would reject such an appeal remarking, in accordance with the views of the Post-dhvani theorists, that the audience derive only pleasure and not pain from such exhibitions. Vāmana adds that in such cases of combination of the two excellences there is sometimes equality between the two and sometimes superiority of the one to the other (*sāmyotkarṣaṇ.....iii, 1, 9*).

absolutely necessary (*prayojana-mūtra-pada paṇigraha*) In the example *satatnū laṅgalā rūpa-yuvānā sambha-
śālīnī*, (a maiden of the same caste endowed with beauty
and budding youth), the qualifying adjectives are not
superfluous. In the illustration of the *uparyaya-do* a
arising therefrom *upistām hasto me vimala-mamī laṅgī
padam idam* (let my hand approach the girdle zone of
beautiful gems) the mention of girdle zone only is what
is necessary and the epithet of 'beautiful gems' is
superfluous. The Kāmarādhenu (p. 87) distinguishes
between this *artha-guna* and the fifth variety of the
artha-praudhā thus — In the one some words are abso-
lutely necessary in order that the passage might fit in
with the context instead of being meaningless in the
other, they carry a special significance without which
however, the composition would not be defective.
Vāmana's *artha saimalya* is really the excellent literary
quality which avoids superfluity.

III ŚLEṢA — (i) Misraṭvam (in 1, 10) or smooth-
ness, resulting from such a close proximity or coalescence
of several words by virtue of which they all appear to
constitute a single whole (*yasmin sati bahūnyapi
padāny eṇaḥ bhāṣante*). The definition is generally
intelligible but not so all the illustrations that Vāmana
gives. It is difficult to understand why of the illustrations
given some (in the opinion of Vāmana) contain Śleṣa
and others do not. Should we be led by the hints given
in the Kāmarādhenu¹⁶, to understand that in the defective
sūtram brāhmanam uhaṣṭhale and *tadullalitam ālāsam*,
the characteristic, namely, *eṇaḥ-bhāṣamānatā* is lacking
due to the difficulties of smooth pronunciation, and
also that in the defective example *bhramarī-vaḥgugūlayuk*

16 *sūtram brāhmanam sūtra pūrī savarṇeṣu parusākṣarottihā
nān na śleṣaḥ* (p. 75 ll. 10-11 com.)

the effect of smoothness has been spoilt by reason of the use of the word *valgu* instead of *mañju*? Even then we are inclined to ask on what standard the effect of smoothness is to be judged except by the rather uncertain and variable standard of individual appreciation?

(ii) *Ghaṭanū* (iii, 2, 4) or commingling or congruity of ideas. *Ghaṭanū* has been explained by Vāmana as *krama-kauṭilyā-nulbaṇatropapatti-yogaḥ*¹⁷ (effecting congruity between incongruous ideas by means of a crooked or clever procedure) which Rāmasinha¹⁸ analyses as *krameṇa kauṭilyenūnulbaṇatayā upapattiyā yojanau arthasya śleṣaḥ* etc. and in the course of equating which with Bhoja's *arthaguṇa* Śleṣa remarks:—*aghaṭanūnasyeva vākyārthasya buddhicūturyeṇa ghaṭanū iti* (a clever bringing about of congruity between apparently incongruous ideas).

In the illustration given by Vāmana¹⁹ there is *ghaṭanū* or congruity of ideas, since the hero cleverly manages to please two heroines simultaneously which is otherwise a difficult task. Abhinavagupta, in his attempt to approximate Bharata's Śleṣa to Vāmana's takes the same verse as an illustration and remarks:—*atra manorathātīto'py ekakūla-nūyikū-yugala-hṛdaya-grahaṇa-lakṣaṇārthaḥasambhāvauṣpadaīm na bhavati; tena kuṭīlo'pi*

17. The way in which the *vṛtti* text has been sought to be explained by Gopendra Tripurahara is indicated in fn. 20. Abhinava takes *krama-kauṭilya* to mean *kuṭīla-krama*—the word in the *vṛtti* text being an instance of abstract for the concrete.

18. *Sarasvatikanṭhābharṇa* (comm. on p. 63)

19. *dṛṣṭvaikūsana-saṅgate priyatame paścād upetyād-ṛtād ekasyā nayane nimīlya vihita-kṛdānubandhacchalaḥ | iṣadvakṛita-kandharaḥ sapulakaḥ premollāsanmūnasām antarhāsa-lasat-kapola-phalakām dhūṛto'parām cumbati ||*

(under iii, 2, 4.)

*yam kīamo na hrdaye ulianatīam bhajate mayati
hridaye yatah sarīrasyeti*²⁰.

IV *SAMATA* —(1) *Māṅgubhedah* (iii, 1, 11)—
yena māṅgenopalīamas tasyātyūgah or homogeneity of
diction from the beginning to the end. The *viparīyaya*
which arises from riding roughshod over this excellence is
illustrated in the verse *prasīda candi tyaya manyum
āñyasa* etc. Here the verse begins in the active voice but
ends in the passive (*tiayā lupla-ulusam āsyate*). The
Kumārāśrī explains *māṅgubhedā* as *ādī-madhyañī-asūnes-
ai/arūpyam*, uniformity throughout—in the beginning,
the middle and the end.

(ii) *Atarsamyam* (iii 2, 5) (1) *prakāṁbhedah*, i.e.
non-relinquishment of proper sequence of ideas (2)
sugamatīam i.e. ease of comprehension. The illustrative
verse :

*cyūta-sumanasah kundah puspodgameśīalasū dhūmā
malaya-maṁutah sarpañtīme* etc

being a description of *ītu-sandhi* (the period when the
winter has just ended and the spring has just set in), the
mention of *malaya-maṁut*, which belongs exclusively to
the spring, has given rise to some inconsistency. This
inconsistency, however, can be avoided if we replace the
reading in the second foot by *manasī ca gīram badhnan-
tīme kīautī na kōṭiluh* (The cuckoos have prepared their
melodies but have not yet poured them in), which clearly
indicates the end of winter and the beginning of spring.
We may note here that Dandin's definition of *Samatā*
is only partially akin to that of Vāmana. It refers
only to the uniformity of syllable structure, whereas

²⁰ Probably *Ghaṭanā* may suggest from the definition
the fitness or propriety arising out of a judicious balance (neither
more nor less) of order and irregularity of ideas. The difficulty
is with regard to the word *anulvāna* which means not excessive
neither more nor less but it may also mean "not manifest

Vāmana's Samatā as a *śabda-guṇa* refers to the uniformity of diction and as an *artha-guṇa* it insists upon a proper sequence of ideas. Hemacandra (p. 197) and Māṇikyaçandra (p. 192) attribute to Vāmana's school, a view-point which, in the present state of our knowledge about the following of Vāmana, we are not in a position to corroborate—that the uniformity of syllabic structure which Daṇḍin regards as the *sine qua non* in his definition of Samatā can be included in the *vyūh* and as such Daṇḍin's Samatā ceases to be a Guṇa and there arises the necessity of a new definition of this Guṇa by Vāmana. In fact, Vāmana's Samatā may be taken to have been developed directly from Daṇḍin's inasmuch as the latter speaks only of the symmetry of structure, while the former includes symmetry of structure, of diction and of ideas in this Guṇa.

V. SAMĀDHI:—(i) *Ārohāvarohakramaḥ* (iii, 1, 12) which admits of two ways of interpretation. In the first place, it may occur when the wording is such that the heightening effect of the vigorous diction is toned down by a judicious sprinkling of softening words and *vice-versa* (*ārohasyāvarohā sati parihārah, avarohasya vū ārohe satīti*). Secondly, it means symmetry due to the orderly sequence of ascent or descent. This occurs when there is a gradual rise from the feeble to the vigorous and a gradual decline from the vigorous to the feeble; *i.e.* an alternating graduation of the soft and the forcible diction (*kramenūrohaṇam āvarohaṇam ca*).

It may be argued²² that Samādhī thus defined cannot be a separate excellence by itself because the ascent and

21. This so-called *sūkṣma-doṣa* has an analogue in the blemish *Prakrama-bhaṅga* of later writers.

22. *na pṛthak, ārohāvarohayor ojaḥ-prasūdarūpatvāt*
(iii, 1, 13.)

nāsaṃpṛktatvāt (iii, 1, 14)

anaikāntyūcca (iii, 1, 15)

descent are nothing more than the excellences of Ojas and Prasāda. To this Vāmana answers that it is not invariably true that in Ojas there is ascent, or in Prasāda there is descent. Ojas and Prasāda are often interwoven in Samādhi and exist like the two currents of a single river. Vāmana, however, would accept the position if it is conceded that the ascent and descent occur in a certain heightened stage (*tīvrūasthā...iii, 1, 16*) of Ojas and Prasāda because in this case the ascent and descent depend upon a particularity quite its own (*viśeṣa*) as distinct from the general nature of Ojas and Prasāda. Hence, there can be no objection to accepting Samādhi as a separate excellence on the basis of ascent and descent, it being understood that the ascent and descent depend upon these excellences which in their turn do not consist in them. In other words ascent and descent are not the essential but accidental or specific characteristics of Ojas and Prasāda, whenever these two excellences attain a special heightened stage the ascent and descent may occur *in some of their parts*. Nor can ascent and descent be explained away as referring to the way or tone of reading.

(ii) *Aṭha-dṛṣṭiḥ* (iii, 2, 6) or the excellence which leads to a concentration of the mind for the proper comprehension of the meaning. From this point of view Vāmana classifies the *aṭha* or the meaning broadly into two classes, namely :—(1) *Ayoni* or absolutely original and (2) *anyacchāyā-yoni* or borrowed from some other source. The two varieties of *aṭha* have been illustrated respectively in the verses :—

- (1) *āśvapehī mama śīdhubhājanāt ।
yūrad agadaśanair na daśyase ।
candīa mad-daśanamaṇḍalūṅkṛtaḥ ।
khaṁ na yūsyasi hi lohīṇibhayāt ।*

- (2) *mā bhaviḥ śaśāṅka mama śīdhumi nāsti rāhuḥ* ।
khe rohiṇī vasati kātara kim bibheṣi ॥
prūyo vidagdha-vanītā-nava-saṅgameṣu ।
puṁsūn manaḥ pracalātīti kim atra citram ॥

Here the second verse has no doubt been put in a more charming way, but the idea has been borrowed from the first, and hence it is *anyacchāyā-yoni*. In the first, the moon (as reflected in the wine-vessel) is being asked to go away lest bearing the marks of teeth of the speaker he should have reasonable grounds of apprehensions from Rohiṇī, his wife. In the second, the moon is being implored to come down to the speaker entertaining no fears from the quarters of Rāhu and Rohiṇī. Yet, the moon does not condescend to come down. May be, he is adamant and shirks because of the fact that people get nervous at their first experiences in the company of clever ladies (in which class the speaker would fain include herself to be.)

The *artha* is further classified into (1) the *vyakta* or explicit and (2) the *sūkṣma* or the subtle, of which the latter is again of two kinds, namely, (2a) *bhāvya* or that which is comprehended after a little thought and (2b) *vāsanīya* or that which is more abstruse and is comprehended only by deep thought).

VI. MĀDHURYA :—(1) *Pṛthak-padātva* (iii, i, 20) or distinctness of words associated with the exclusion of long compounds (*samāsa-dairghya-nivṛtti-paramaitat*). The example, which Vāmana cites of the *viparyaya* of this excellence contains a long and cumbrous compound. Herein we meet with an appreciable difference between the views of Daṇḍin and Vāmana. While according to the former, the profusion of compound words which add force and energy to the diction, constitutes a special excellence, according to the latter, it is a *sūkṣma doṣa* which is better eschewed. It

may be that in Vāmaṇa's characterisation of the *śabda-guṇa* Ojas where compound words are not explicitly spoken of, these are implied more or less as a part and parcel in his conception of compactness of structure.

(ii) *Ukti-vaicitrya* (iii, 2, 10) or strikingness of utterance by which is meant perhaps a statement in an impressive but periphrastic manner in order to give a special charm thereto. In the illustration given of this excellence :

*rasarad anyatām kaḥ sandeho madhūnyapi nūnyathā
madhūnam adhikām cūṭasyāpi prasannaśaśi phalam
saḥṣṭ apī punar madhyasthaḥ san rasāntaravij jano
radatu yad ihūnyat sūdu syāt priyūdaśanarchadāt*¹
(cited under iii, 2, 10, p. 92)

the whole verse wants to say that the lips of the heroine excel all standards of comparison and this has been expressed in an indirect though charming way²³.

VII. SAKUMĀRYA :—(i) *ajaraṭhatva* (iii, 1, 21) or freedom from harshness which generally arises from the use of *pariṣa*²⁴ or harsh syllables and conjunct consonants. Here Vāmaṇa does not differ essentially from Daṇḍin.

(ii) *Apūruṣyam* (iii, 2, 11) or avoidance of statements that convey disagreeable or inauspicious ideas e.g. the use of *yaśaśeṣam gatam* instead of *mṛtam*, or of *devatādṛitīyam* in place of *ekākinam*. This agreeableness of sense is also implied in Bharata as the *Guṇa* of the same name.

23. This *ukti-vaicitrya* must not be taken in the specific technical sense in which Kuntaka takes it as an element of his *Vakrokti*, nor in the sense of *vaicitrya* which Mammaṭa (*viṭṭa* on viii, 2 also on x, 1.) finds in poetic figures.

24. As for the *pariṣa* and *komala* syllables see the discussion in Ch. V in connection with Daṇḍin's *Sukumārāṭa*.

VIII. *UDĀRATĀ* :—(i) *Bandhasya vikaṣatram* (iii, 1, 22) or a certain liveliness of the composition in which the words seem to be dancing (*yasmin sati nṛtyantiva padūni*) enabling a graceful turn (*līlā*) of words and syllables. In other words, it is *līlāyamānatva* which enlivens the composition with a peculiar swing of words.

(ii) *Agrōmṛyatvam* (iii, 2, 12) or avoidance of vulgarity in the manner of the sense when there is the risk of perpetrating it. In the verse :

*tvam evaṁ-saṁdaryā sa ca ruciratāyām paricitāḥ
kalānām sīmānam param iha yuvām eva bhajathaḥ |
ayi dvandvaṁ diṣṭyū tad iti subhage saṁvadati vām
ataḥ śeṣaṁ cet syāj jītuṁ iha tadūnām guṇitayā ||*

(under iii, 2, 12, p. 93)

the union of lovers has been delicately hinted at ; but the example of the corresponding *viparyaya*²⁵ smacks of lack of refinement and vulgarity in expression. It is to be noted here that like Daṇḍin's *Arthavyakti* and his second aspect of *Mādhurya*, *Vāmana's Sankumārya* and *Udāratā (artha)* have been negatively conceived, resulting in an absence of uniformity in *Vāmana's* conception and treatment of the *Guṇas*.

IX. *ARTHAVYAKTI* :—(i) *Arthavyakti-hetutvam* (iii, 1, 23) or explicitness of words whereby the meaning is easily comprehended (*jhaṭityartha-pratipatti-hetutva*). The later writers do not enumerate *Arthavyakti* as a separate *Guṇa*, including it under *Prasāda*.

(ii) *Vastu-svabhāva-sphuṭatvam* (iii, 2, 13) or explicitness of ideas which makes the nature of things

25. *svapiti tūvad ayaṁ nikaṭe janaḥ
svapimi tūvad ahaṁ kim apaimi te |
iti nigadya śanair anumekhalāṁ
mama karaṁ svalareṇa rurodha sū ||*

(under iii, 2, 12, p. 94)

clear. This corresponds more or less to Dandin's poetic figure *Svabhāvokti* as has been shown by S K De²⁴. In later literature on the subject also it is regarded not as a *Guna* but as an *Alamkāra*.

X *KANTI* —(1) *Auṣṭvālyam* (iii 1 25 ?) or richness (of words) without which the composition is stale and a reflection of conventional things (*yadabhāve purana-cchūyetyucyate*). The quality consists in the avoidance of the commonplace which a true literary instinct always obeys. The *lāmadhenu* too suggests (p 81, ll 7-9) that this lies in the use of more polished and elegant turns of expression instead of ordinarily used ones, *eg* *kīśalaya* for *patra* and so on. In the illustration given by Vamana the use of the words *kuṅga*, *āli* and *stabalita* goes a long way in producing a polish in the composition which would have been flat if more commonplace words like *harini samūha* etc, were used. This excellence would approach very nearly to some aspects of Kuntaka's *Vākrokti*.

(ii) *Dipta-rasatām* (iii 2, 14) or conspicuous presence of the *Rasas*. Abhinavagupta explains *dipta-rasatā* as *vibhāradīnām deṭṭatām iti yatat*. In other words, the excitants which bring out the emotional elements of a poem are vividly represented by this excellence. Vamana's illustrative verse

*preyan sūyam apalrtah sasapatham padānatah lantayā
drtiūnyeva padani vāsabhavanud yuranna yatyunmanah |
tat pracyutapunisamputalasan nvinutambam dhrto
dhūritana krtapīanamam ahaha premo vicitra gatih |*

(under iii, 2, 14 p 95)

Vividly depicts the emotional situation and would, in accordance with the views of later theorists, be classed under the category of *Rasa dhvani*.

Now that we have studied all the Guṇas of Vāmana, belonging to both *śabda* and *artha*, we are in a position to judge the intrinsic value of his treatment. We have seen that Vāmana reads a new meaning in the Guṇas of his predecessors especially in the light of the standard of distinction, evolved by him between a *śabda-guṇa* and an *artha-guṇa*. This standard—as we have also seen—is *āśrayāśrayibhāva* i.e. a Guṇa is to be called a *śabda-guṇa* or an *artha-guṇa* according as it belongs to the *śabda* or to the *artha*. But it may be said that the distinction is not always definite and consistently maintained. It is difficult to see, for instance, why the clearness of meaning (*artha-vaimalya*) in *artha-guṇa* Prasāda which depends upon the mention of what is absolutely necessary (*prayojaka-mūtra-pada-parigraha*) should be taken as a distinguishing characteristic of an *artha-guṇa* when it clearly restricts the use of words. Similarly the *artha-guṇa* Saukumārya and the first four varieties of *artha-praudhī* raise a doubt whether they are related really to the sense or to the word. It is also not convincing why Arthavyakti should be taken as a *śabda-guṇa* in spite of the fact that even here the question of *artha* is involved and there is no reference to the *bandha* at all. On the other hand, we have the clear and unambiguous definitions of the two kinds of Śleṣa, Samatā, Mādhurya and Udāratā in each of which the two-fold character of the Guṇas has been distinctly preserved. While it may be argued that *śabda* and *artha* cannot be strictly kept apart, like body and soul, and that we are to apply the designation in accordance with the prominence of the one or the other in each aspect of the Guṇas. Still in order that there is to be a standard of distinction worth the name there must be a uniformity in the principle of its application, the violation of which proves the defective nature of the scheme, as well as of the standard itself.

It may also be urged that inasmuch as the Riti of which the Guṇa forms the essence has been defined as *pada-racanā*, what is the use of enumerating *artha-guṇas*? This objection is easily met for we must not forget that the Guṇas serve to impart a special charm to the word-structure; and so far as that is concerned, it does not matter whether the Guṇas belong to the word or to the sense, provided that the one does not go without the other. In the case of a particular *artha-guṇa* we are to understand that the Guṇa serves to impart a speciality to that word-structure to whose sense the particular Guṇa belongs; or perhaps, it embellishes the sense primarily and directly and the word-structure only secondarily and indirectly. Thus so long as a formal view of poetry and consequently of its elements is taken, it is immaterial whether the Guṇa embellishes the word or its sense; if it adorns the word it can also adorn its sense through association.

It appears that Vāmana's scheme of the Guṇas is no less mechanical than that of his predecessors Bharata and Daṇḍin. The distinction between one Guṇa and another is not always convincing nor is the definition of a Guṇa always clear. The characteristics are often not exclusive, and therefore not distinguishing. When Vāmana expounds the *sūtras* with expressions like *yaśmin sati nṛtyantīra padāni* or *yaśmin sati bahūny api padāny ekavad bhāsante* it is difficult to follow what is really meant. They are rather vague explanations of the particulars *sūtras*²⁷. May not the property of *ekavad-bhāsamānatā* be also present in Ojas? Do not the examples given under the *śabda-guṇa* Prasāda also

27. Or should we understand that the very attempt of an early theoriser like Vāmana to express himself in all possible ways has a particular merit of its own and as such it deserves our commendation?

contain *līlāyamānatā*, the characteristic particularly spoken of as belonging to Udāratā²⁸? The illustrations do not help us always in marking the characteristics which differentiate one Guṇa from the other, and sometimes the same verse is cited as illustration in connection with several Guṇas²⁹. The four characteristics of *arthapraudhī* in Ojas might also be taken as forms of the strikingness of expression which is singled out as a prominent mark of the *arthaguṇa* Mādhurya. *Sugamatva* or ease of comprehension as an alternative explanation of *avaiṣamya* in the *artha-guṇa* Samatā might be comprehended in the *artha-guṇa*, Samādhi. In presence of this latter Guṇa there was no need perhaps of the *śabda-guṇa* Arthavyakti when both aim at comprehending the meaning, although his Samādhi itself, as S. K. De remarks,³⁰ "is hardly an excellence". In *śabdaguṇa* Samādhi the expression *ārohāvarohakrama* receives more explanations than one which serve to a certain extent to cloud the point at issue. Vāmana's attempt to clarify the *śabdaguṇa* Prasāda in the *vṛtti* indicates, as S. K. De has already pointed out "that Vāmana himself was perhaps conscious of the defective nature of some of his definitions".³¹

28. The examples of *śabda-guṇa* Prasāda (pp. 74-75) are all composed in the same metre (Hariṇī). It is also to be considered if the Guṇas have any relation to particular metres. We should note here the views of one class of theorists who are of opinion that special metres are exclusively meant for particular Guṇas. (Māṇikyaśastrya's *Saṅketa*, p. 195.)

29. The verse *astiyuttarasyām diśi devatātmā* etc. has been taken to serve as the illustration of as many as four *śabda-guṇas* namely, Śleṣa, Mādhurya, Arthavyakti and Saukumārya as suggested in the Kāmadhenu (pp. 79-80)

30. Sanskrit Poetics, Vol. II, p. 120.

31. *ibid.*

The importance of Vāmana's theory however does not consist in the detailed treatment of his individual Gunas. His general doctrine of Riti and Guna also has been criticised as too crude and formal in explanation of the charm of poetry, and the defective and unprofitable character of his scheme has been commented upon. But it was Vāmana who first emphasised the importance of diction in poetry which sharply separates literary works from philosophical or technical writings and thereby suggested a line of enquiry into the essence of poetic charm. Some may be disposed to challenge the view that the beauty which Vāmana sets forth as the ultimate test of poetry is capable of realisation by a carefully worked out diction. Nevertheless due credit must be given to him as he was the first known theorist to emphasise the proper disposition of word and sense and enquire into the flaws and excellences of expression the facts of externalisation being in his opinion an important factor in every consideration of poetry. But since he conceived poetry from a decidedly formal point of view his system and treatment had to go through the adverse criticism of the Dhvani and Post-dhvani theorists who analysed the Riti system and modified it in their more developed conception of poetry.

CHAPTER VII

RĪTI AND GUṆA IN THE TREATMENT OF NON-ORTHODOX WRITERS

We have hitherto seen that Daṇḍin and Vāmana belonged to one of the orthodox schools of Poetics *viz.*, the Rīti School. Each of them expounded in his own way the theory of Rīti, as well as of the Guṇas which, in their opinion, form the basis of the Rīti. But Daṇḍin gave an elaborate treatment of both Guṇas and Alaṃkāras, with such equal prominence that one might very reasonably doubt as to what school of opinion he really belonged. But we should remember that his Guṇas constitute the essentials of a Rīti *par excellence* whereas his Alaṃkāras are ordinary embellishments adorning all kinds of dictions. Thus, he appears to have agreed with Vāmana, although indirectly, regarding the place of Guṇas and Alaṃkāras in poetry, and this ought to settle all doubts regarding Daṇḍin's views about the superiority of one element to the other. But Vāmana's treatment was more direct and unequivocal. He boldly laid down that the Guṇas form the basis of Rīti which is the soul of poetry. They constitute an inseparable attribute of poetry and therefore the most important element in it, while the other elements, namely, Rasa and Alaṃkāra remain subordinate to them.

We have also seen in passing that this theory of Rīti as well as of Guṇa as expounded by Daṇḍin and further developed by Vāmana was adversely criticised and modified by the Dhvani theorists who established the Concepts of Rasa and Dhvani as the most important.

elements of poetry. We now propose to trace the development of the Riti and Guna theories as treated by writers like Kuntaka, Bhoja and the author of the *Alamkāra* section of the *Agnipurāṇa* all of whom stand apart from the orthodox schools of Sanskrit poetics, although acknowledging the inevitable influence of their predecessors belonging to these schools. Thus, Kuntaka elaborately expounds Bhāmaha's Theory of Vakrokti but his Vakrokti comprises under its wide scope almost all the poetic elements and not *Alamkāra* alone. Both Bhoja and the *Purāṇa-kāra* incorporate to a great extent¹ the views of their predecessors in their own treatment—sometimes even in expressions and phraseology, but none can be said to be a direct follower of the earlier orthodox system. It is possible that both of them are following some un-orthodox currents of thought, but since their treatment is sometimes individual and original and as we have lost all traces of previous un-orthodox speculations, if any, it is difficult to say what particular tradition they individually represent. These writers were, no doubt, cognisant of the various Concepts of Sanskrit poetics viz., Riti—Guna—*Alamkāra*—Rasa and Dhvani analysed and established by orthodox speculation, but their conception and execution of these elements often differ from those of the orthodox writers and they (the elements) appear in a more or less modified form in the peculiar scheme of poetry of each of these writers.

1 For similarities between the treatments of Bhāmaha and the *Agnipurāṇa* and of Dandin and the *Agnipurāṇa* see P. V. Kane's *History of Alamkāra Literature* in his edition of the *Sāhityadarpana*, for *Agnipurāṇa* and Bhoja see S. K. De's *Sanskrit Poetics* Vol II p 262 and for Bhoja and *Prakāśavarṣa* see S. K. De's article on '*The Rāsaṅgatālimbāra of Prakāśavarṣa*' in the I. H. Q. December 1929.

A

KUNTAKA

The first of the known writers who have kept apart from the orthodox schools of Sanskrit Poetics is Kuntaka, author of the *Vakroktijīvita*. His main object has been, as the very name of his work would imply, to establish the essential importance of *Vakrokti* in his theory of poetry. We have already touched upon (p. 20, ch. II) the fact that the individual power of the poet plays the most important part in Kuntaka's *Vakrokti* and that for the formulation of this particular aspect in his conception of poetic beauty Kuntaka is indebted to Bhaṭṭa Tauta whose view he critically combines with the teachings of Bhāmaha in order to build up his theory of *Vakrokti*. He has thus developed in a way the teachings of earlier masters but the originality, with which he includes the poetic elements of the different orthodox systems in his comprehensive theory of *Vakrokti*, has made his position unique in the history of Sanskrit Poetics.

It has been seen that *Guṇa* and *Alaṅkāra*, the technical poetic elements with which the earlier theorists were mainly concerned, have got the same origin inasmuch as they arose out of a mechanical analysis of the word and the sense and consequently served as the means of arriving only at the formal beauty of poetry. Its deeper aspects, *viz.*, the beauty of suggestion, specially the delectability of *Rasa*, hardly flashed upon their minds. Some of the Pre-dhivani theorists, such as Daṇḍin and Vāmana, attempted at drawing a distinction between these two poetic elements, but they could not find out a clear-cut standard of this distinction. As a matter of fact, it was not possible for them to do it for whatever slight distinction could be sought, the fact remains that in the treatment of all theorists

from Bharata down to Vāmana both these two elements, Guna and Alankāra have reference only to the arrangement of letters and words or to the formal ways of expressing a particular idea. Thus, when the fundamental characteristics of these two elements were not different, there was nothing to prevent certain Gunas from being called Alankāras and *vice versa*.

The standard of poetic beauty underwent a change with the advent of the Dhvani theorists who held that true poetry should be judged by its suggestiveness (*dhvani*) where something more charming is meant than what meets the ear. This inner meaning which depends upon the reader's power of appreciation and comprises *rāstu*, *ālamkāra* and *rāsa*, is distinctly different¹ from 'the expressed sense' (*vačyārtha*) which is subordinate to itself. Of these three kinds of suggestion their inclination is, really speaking, towards extolling the Rāsadhvani alone. The disinterested joy that the reader derives on reading a poem, being completely absorbed in the situation depicted is the real test of all good poetry, or more technically, true poetic charm lies in the successful delineation of Rāsa, which ought to be the predominant factor in poetry and to which everything else should be subordinate. If, therefore, Rāsa is taken to be the soul of poetry, in pursuance of the injunction of the Dhvani theorists, it is excellent as a theory—as an ideal of poetic beauty. But it has not always been possible for poets to maintain this high standard of perfection—to identify poetic beauty only with the aesthetic principle involved in the technical emotional element, Rāsa. Such an injunction considerably narrows down the scope of poetry. The lucid, smooth and

1 *pratīyatiśānāt punar anyad eva |
vastvasti rāṣiṣu mahakaviṇam |*

melodious verses of Aśvaghoṣa and Kālidāsa, the grandeur and eloquence in some of the best writings of Bhavabhūti and Bāṇabhaṭṭa are invaluable treasure in Sanskrit literature. But it would be a futile task to try to explain their special charm always in terms of any technical Rasa enunciated by these theorists². Some of them may be instances of verbal poetic figures only, yet they serve to afford delight to the readers' mind while others fill the sense with a transcendental charm although they may not ordinarily satisfy the conditions for the perception of any of the technical Rasas.

Such a line of argument appears to have been favoured by Kuntaka who conceived that in capable hands even external beauty arising from a proper disposition of words and ideas serves to give delight to the reader although, at the same time, he fully realised the importance of the flow of pleasurable feelings brought forth by vivid representations in Rasa. He was a very sympathetic critic; he would appreciate whatever power a poet might display through his work. Any strikingness in utterance, any embellishment of

2 (i) *evam āha medhāvinaṁ svāmī :—jñātyeva mānyaḥ yathaikagotrātū vā, samāna-jūtitū vā, samam saṁvardhanaṁ vā, ekadeśa-nivāso vā, darśanābhyāso vā.....snehasya hetavaḥ..... bhavantam antareṇānyathā cānyathā cāyaṁ cakravartī durjanair grāhita āsīt. na ca tat tathā. na santyeva te yeṣāṁ satām api satām na vidyante mitrodāsīna-śatravaḥ.....salilānīva gatāgatikūṇi lolāni khalu bhavantyavivekinām manūṁsi. bahumukha śravaṇa-niṣcalikṛta-niścayaḥ kiṁ karotu pṛthivī-patiḥ* (Harṣacarita ch. ii, p. 53)

(ii) *ekātapatraṁ jagataḥ prabhutvaṁ
navam vayaḥ kāntam idaṁ vapuśca |
alpasya hetor bahu hātum icchan
vicāramūḍhaḥ pratibhāsi me tvam ||*

poetry, either internal or external, would give him poetic pleasure provided there is a certain manifestation of skill. This skill consists in the use of *Vakrokti* which has been defined as *vaudagdhya-bhaugī-bhaṇati* (i, 10c-d) i.e. a striking mode of speech which charms by the peculiar turn imparted to it by the power of the poet's imagination. Kuntaka appears to hold that if the achievement of a transcendental delight is the only object of poetry, then the arrangement of letters, the juggling of sounds, the depth of sense and the vividness of the situation as a whole may serve equally to afford pleasure, for the peculiar turn of expression that the poets' genius produces is different from and far superior to the ordinary matter-of-fact speech which lacks the polish and grace of the poet's fancy. Poetry is a deviation from ordinary speech only by reason of the strikingness or the clever turn of expression given to it by the skill and fancy of the poet. Thus, by admitting that *vakrokti*, which in his theory is the very life of poetry, is the product of the poets' fancy, the ultimate emphasis is laid by Kuntaka upon *latavyūpāra* (or the genius and skill of the poet) which alone determines the excellence of a poem. And in this position there is an ample justification for the very wide conception which he has taken of poetry, for the skill and poetic fancy of different poets work differently and it would be difficult to secure a uniform theory of poetic beauty among different writers* and from the view point of all different critics.

3. This would partly explain why wide divergence of opinion has prevailed amongst the writers of Sanskrit Poetics over the question of the definition of poetry which aims at incorporating in a nutshell the essential features thereof. It is not at all unnatural that each orthodox school of Poetics, advocating as it does the importance of a particular

Of all the writers of Sanskrit Poetics Kuntaka appears to have been fully alive to this fact and this is why he has tried to explain his theory of poetry as broadly as possible, keeping himself free from the hard-and-fast technicalities of the orthodox schools, accepting them only so far as it was necessary for the sake of maintaining a continuity of the Śāstra—harmonising his theory with the main teachings of the different schools of speculations and of securing for his work a definite place in the history of the discipline. In other words, he has formed a novel theory out of the existing systems⁴—a theory in which ample scope

poetic element, *viṣ.* Guṇa-Ālaṃkāra or Rasa, should differ from the sister schools in its conception of poetic beauty. In other words, the conception about the essential features of poetry varies in the treatment of the different theorists and the student of Ālaṃkāraśāstra has never found a satisfactory definition of poetry, harmonising the teachings of the various schools. Leaving alone the question of the definition of poetry, the writers of the Ālaṃkāraśāstra themselves have had to work under a great disadvantage, namely, that they had to undertake a very difficult, nay, an impossible task of formulating some definite theories about the excellence of poetry which inevitably manifests itself in thousand and one ways according as it emanates from the pens of different writers and is reflected upon the minds of countless critics.

4. P. V. Kane's general remarks that "the Vākrokti school is really an off-shoot of the *alaṃkāra* school" (Introduction to his edition of *Sahityadārpaṇa*, p. CLV) and the specific statement of Dr. De that "following the tradition of Bhāmaha's Vākrokti, Kuntaka develops a system of Vākrokti of his own" (Sanskrit Poetics, Vol. II, p. 235) ought to be noted in this connection. Kuntaka has the advantage of one who speaks last of all—who gets an already created field to work upon and at the same time to make further valuable contributions with the power of his own genius. Bhāmaha's work bears proof of the inchoate nature of the Śāstra itself. But Kuntaka flourished at a period

has been preserved for the display of the poets' individual skill and ability and for the application of the critics' own power of judgment. This will be corroborated by some of his own remarks *e.g. etacca*

when the Śāstra had almost reached its final stage of development—when the Riti school had developed and declined—the Alankāra school had made a considerable progress under Udbhata and Rudrata—and the Dhvani theorists had finally established the importance of the concepts of Rasa and Dhvani shadowing all earlier speculations. Bhāmaha, being an early adherent of the Alankāra school, in which the theoretic importance of Rasa had not been realised, conceived Vakrokti as a characteristic mode of expression underlying the poetic figures only. But Kuntaka, with a record of all the orthodox branches of poetic speculations before him, could conceive of Vakrokti from a considerably broader point of view not merely as the fundamental principle of the poetic figures (Alankāras) only but as an all encompassing poetic factor including within its wide scope the various concepts, namely, Rasa, Dhvani and Alankāra advocated by the orthodox systems of thought. Regarding the implication of the term Vakrokti (which literally means 'crooked speech') as some peculiar and charming way of expression and the fact of some amount of *atīśaya* or a departure from ordinary speech being involved in it, there appears to be a general agreement in the treatments of Bhāmaha and Kuntaka. But while the former had not a word to speak by way of explaining the term Vakrokti as well as *sāhitya*, of word and sense which constitutes poetry, in the opinion of both, the latter took great pains to explain the terms over some length (see meaning of the term Vakrokti and Kuntaka's theory of poetry in the introduction to Vakroktivivṛta) emphasising the ultimate importance of *avyāyāpāra* and *tadvadahladākāritva* (1, 7 and 1, 23). The real difference lies not so much in sense and spirit as in the sphere of Vakrokti which has been made enough comprehensive in the treatment of Kuntaka and to which the Rasadhvani theorists made no mean contribution. To Kuntaka, therefore, belongs the credit of harmonising his own views with the teachings of the different orthodox schools without himself being a follower of any one of them.

bhaṇitīvaicitryaṃ sahasraprakāraṃ sambhavatīti svayam evotprekṣaṇīyam (p. 62, ll. 13-14). *pratipadaṃ punaś chāyāvaicitryaṃ saḥdayaiḥ svayam evānusartavyam* (p. 71, ll. 9-10) etc. These undoubtedly indicate that it has never been his presumption to formulate some binding principles for the guidance of poets and critics and to encompass in a nutshell poetic beauty in its entirety—but that he has merely shown in his own way how to grasp the charms of poetry, the full comprehension of which depends upon the individual skill and culture of critics. The most striking point of divergence between the treatment of Kuntaka on one hand and that of the adherents of the orthodox schools of Poetics on the other is this. The orthodox theorists established the essentiality of a particular poetic element (Rīti, Alamkāra or Dhvani) making others subordinate to it and thus broadly recognised only one aspect of poetry *viz.*, either the external beauty arising out of a proper disposition of word and sense (as in the treatment of the Rīti and Alamkāra theorists) or the charmingness of a suggested sense specially the aesthetic pleasure involved in Rasa. Kuntaka understood the importance of each of these elements as constituting a particular aspect of his all-inclusive theory of Vakrokti. From an analysis of the principal varieties of Vakrokti⁵, it will be seen that in Kuntaka's comprehensive scheme of poetry poetic beauty was recognised in its manifold aspects. The formal beauty arising out of the juxtaposition of letters and the proper disposition of word and sense, the beauty of an unexpressed element as well as the delectability arising from the proper depiction of the emotional element, called Rasa, were equally recognised in his

5. See Dr. S. K. De's introduction to THE VAKROKTI-JIVITA, pp. XXXI and XXXV and also Dr. A. Sankaran's 'Some Aspects of Literary Criticism', p. 122.

theory. In other words, Kuntaka did not ignore the broad features involved in any of the fundamental Concepts of the orthodox schools of poetics nor did he recognise each for its own sake but he harmonised all of them in his peculiar conception of poetry, making them subordinate not to one or other of those orthodox poetic elements but to the comprehensive character of his theory of Vakrokti.

It is interesting to note that Kuntaka has never explicitly stated that Vakrokti is the life (*jivita*) of poetry but the prominence he has given to Vakrokti throughout his treatment leaves not a shadow of doubt that he regarded this particular poetic factor as the *sine qua non* of true poetry. This will be clear if we carefully consider his definition of poetry. Kuntaka defines⁶ poetry in three different ways namely, (1) *laśh laṛma kūyam* (=The poets' achievement *virtu* under 1, 2),

(2) *sālamkāśya kūyala* (Kavya consists in ornamentation 1, 6d) and

(3) *śabdarthau sahitaṁ valīa-lalī-vyapārāśalinī* |
bandhe vyavasthitaṁ kūyam tadvidāhlāda-
lāṛinī : (1, 7)

Of these, the first two appear, at the first sight, to be merely general statements and the last to involve the technicality of Kuntaka's theory of poetry, but they jointly lead us to some important conclusions. These are —

(1) *alamkāra* is an essential factor in poetry,

(2) it depends upon the individual power of the poet,

6 We do not enter into the question as to whether these are definitions or mere descriptions of *Kavya*.

(3) it helps poetry to impart an unspeakable delight to the connoisseur's mind and it is for this that

(4) it sharply distinguishes poetry from matter-of-fact speech.

Theorists of all ages and schools of poetic thought look upon *śabda* and *artha* as the two main pivots on which the theory of poetry revolves. Kuntaka is not an exception. Like his master Bhāmaha he holds that word and sense (*śabdārthau*) blended together (*sahitau*) constitute poetry (*kāvya*). The use of the expression *sahitau* ought to be noted in this connection. Kuntaka does not remark *śabdārthau kāvya* apparently on two grounds: (1) There is hardly any word that does not bring a definite sense and (2) any and every word, whatever sense it might bring, does not create poetic charm. The real excellence of a poem, therefore, depends upon the *sāhitya* or the act of blending together the sound and the sense or more broadly the use of such expressions as would be exactly suitable to the sense which the poet aims at bringing out in order to produce the necessary poetic charm. The word and the sense are equally important; the true excellence lies in their organic presentation. In order to achieve the end of poetry there must be some amount of peculiarity in this *sāhitya*⁷ and we shall presently see that this peculiarity consists in the use of *Vakrokti* by which the poet serves to give delight to the connoisseur's mind (*tadvidāhlādakāri*) by imparting some liveliness to the composition (*bandha*) with the aid of his peculiar individual genius (*vakra-kavi-vyāpara*). It would appear,

7. *nanu ca vūcya-sambandhasya vidyamānatvād etayor na kathañcid api sāhityavirahaḥ, satyam etat, kintu viśiṣṭam eveha sāhityam abhipretam.*

Vakroktijīvita, *vṛtti* under i, 7 (p. 10. ll. 17-19)

therefore, that in Kuntaka's third definition of poetry the clause *valra-kavi-vyūpāraśālīni tadvidāhlādakāriṇi bandhe vyavasthītau* may be generally taken to be an elucidation of *sahītau* for it is *laviryāpūra* and *tadvidāhlāda-kāritā* which are of ultimate importance in blending together the sound and the sense. In other words, while selecting words in exact suitability to the sense intended, the poet displays his individual power with the sole object of imparting *tadvidāhlāda-kāritā*. The second definition emphasises embellishments (*alaṃkāra*) as an essential element of Kāvya. If the second and third definitions are read together, Kuntaka's theory appears to resolve itself into the position *sālaṃkāraṇau śabdārthau kāvyaṃ*. Thus arises the question of poetry and its relation to embellishments. In i, 2-5 Kuntaka lays down that the aim of poetic embellishments is to create a transcendental delight (*lokottara-camaṃlāra-kāri-vaicitrya...* i, 2a-b)—a view on which all writers of poetics appear to agree. In the next Kārikā⁸ he says that in order to understand the true character of poetry he is trying to analyse poetry (which is *alaṃkārya*) and its embellishments (*alaṃkāra*). Proceeding on with a detailed discussion about the *sāhitya* of *śabda* and *artha* he remarks in i, 10 that both the word and the sense are *alaṃkārya* (*ubhāv etāv alaṃkāryau*) i.e. they stand in need of embellishments and what embellishes them is *Vakrokti* (*tayoh pūnar alāṃkṛtīr vakroktīr eva*) which he defines as *vaīdagdhyā-bhaṅgī-bhaṇitī* or a speech (*bhaṇitī*) which is charming (*bhaṅgī*) by reason of the skill of the poet (*vaīdagdhyā*). Then in the *vṛtti* under i, 23 Kuntaka explains *Vakrokti* as *alaṃkāraṇam* which shows that the term *alaṃkāra* as used by him in connection with poetry in general does not connote the

8 *alāṃkṛtīr alāṃkāryam apoddhṛtā vivecyate |
tadupāyatīyā, tattvān sālaṃkāraṣya kāvyatā* | i, 6.

poetic figures but it is of a broader connotation ; it is another name for the all-encompassing Vakrokti, the poetic figures constituting only one of the many varieties there-of, viz., *vākya-vakratū* (i, 20). Hence Vakrokti is the general name of all poetic embellishments and not merely of figures of Poetry. Now from Kuntaka's *vṛtti*⁹ on i, 6 it would be clear that he cannot imagine a position in which poetry can be seen dissociated from its *alaṅkāras*. It is never possible to compose poetry first and add its embellishments afterwards. In other words, poetry must appear along with its *alaṅkāras* ; whatever decoration the poet can impart to poetry must be done in course of blending together the sound and the sense.¹⁰ It follows, therefore, that the term *alaṅkāra* in Kuntaka's second definition of poetry in i, 6 and the peculiarity involved in the *sāhitya* in the third definition in i, 7 tend to emphasise the same thing, namely, the essentiality of Vakrokti. And the scope of Vakrokti which is a *karivṛyūpūra* is as wide as that of Kāvya itself (*kaveḥ karma*). Without Vakrokti, there is no charm of poetry. Vakrokti alone makes poetry what it is. It is the very life (*jīvita*) of poetry (*kāvya*).

If the poet's genius stands at the root of Vakrokti and, for the matter of that, of *kāvya* itself, then there would be infinite varieties of *kāvya*. Kuntaka is fully

9. *tenālaṅkṛtasya kāvyatvam iti sthitiḥ, na punaḥ kavyasyālaṅkāra-yogaḥ*. (p. 7, ll. 3-4).

10. It will be seen that Kuntaka's third definition of poetry is a direct and logical development from the other two. The first one lays down that poetry is a product of the poet's genius ; the second implies that *Alaṅkāra* or Vakrokti is an essential factor in *kāvya* and he has already remarked in i, 2 that the aim of poetic decoration is to give transcendental delight (*alaukika-camatrakāri-vaicitrya*) to the reader's mind. The third definition endows poetry exactly with these characteristics.

conscious of this fact but, doing away with all minor distinctions¹¹ he broadly enumerates only three varieties of Kāvya on the basis of the nature of poets viz., (1) *śābhāṣa-sulamāna* or naturally graceful (2) *vicitra* or artistic and (3) *ubhayaśālmala* or an admixture of these two. He clearly indicates that all the three classes of poetry serve equally to afford pleasure to the reader, one is never inferior to any other in this respect, because each is a product of the poets' skill and consequently has a particular merit of its own¹². And in order to achieve success in one of these varieties of poetry the poet sets to work on a particular way of poetic speech which Kuntaka following Dandin, calls *Mārga* and which ought to be understood as being equivalent to *Riti* of other writers. These *Mārgas* are called *śāṣṭhāna-jetarah*¹³ or the modes of poetic practice. Three *Mārgas* have been classified, namely, *Sukumāra*, *Vicitra* and *Madhyama* or *Ubhayaśālmaka* on the basis of the above three varieties of Kāvya. It will be seen later on that this distinction between the means and the end, namely, the *Mārga* (*path*) and the Kāvya, is only theoretical and for all practical purposes they will be identical. In fact it may be said that the characteristics of the Kāvya itself have been attributed to the *Mārga* by *upacāra*.

Unlike the other poetic elements of the orthodox schools, namely, *Alaṅkāra*, *Rasa* and *Dhvani*, the two elements *Riti* and *Guṇa* do not constitute a particular

11 *yadyapī kavīsvabhāva bhedaḥ nibandhanāt ad aśanta bheda bhinnatām anutūryaḥ tathāpī parisaṅkhyātum aśakyitvāt sāmānyena trairvidhyam evopapadyate* p. 47 ll. 35 (271: on 1. 24)

12 *tismāde sām pratyekam asthālita śāṣṭhāna parispīṇḍa mahimnā tīdvid āhīḍa kāritya parisaṁpṭer na kaśācīḥ nyūnatā* Ibid ll. 9-10

variety of Vakrokti in Kuntaka's theory of poetry but they come in his treatment as a matter of course, for every poet takes recourse to one or other of the *modes* of poetic composition according to his own nature. Kuntaka has dealt with the Rīti from the common-sense point of view ; unlike Vāmana and his school he does not regard it as the soul of poetry for the Mārga or Rīti, the way or the mode, is theoretically only a means to an end and not the end itself. And when the two appear to be identical we must understand that a figurative use underlies such identification. Vāmana definitely looks upon the Rīti as an essential aspect of the Kāvya or the end itself and not as the way or the Mārga through which one has to arrive at that end. Daṇḍin has never explicitly stated what theoretical position he assigns to the Rīti in general but his conception of this poetic element as *gīrāṁ mārgaḥ* or a particular way of poetic speech appears to be effectively appropriated in the treatments of Kuntaka and Bhoja (ii, 27).

The Dhvani theorists do not entertain the idea of Rīti in poetry on the ground that it ultimately merges its identity into Rasa which they consider to be the soul of poetry. It is evident, therefore, that by the term Rīti they mean, following Vāmana, a definite arrangement of syllables and not Daṇḍin's mode of poetic speech. Kuntaka, who follows Daṇḍin in his general conception of the Rīti, naturally looks at it from a broader point of view. The theoretical position of his Rīti being "the way in which aspiring poets practise", it does not merge its identity into Rasa but on the contrary, when every one who undertakes to write poetry has to take recourse to one or other of the Mārgas, it is quite possible that all the poetic elements like Rasa, Dhvani, Guṇa and Alamkāra (which the poet has often to handle) should come within the scope of his treatment of the Mārga.

Kuntaka criticises the names and classification of the Ritis as prevailing in the treatments of the Riti theorists. He does not entertain the idea that Ritis should be named after the localities in which they are said to flourish for in that case there would be no limit to the number of the Ritis inasmuch as there are innumerable localities where different Ritis may flourish.¹³ Nor does he admit that the composition of a poem can be regarded as a provincial custom like marrying one's cousin (*mūtuleya-bhaginī*) for a custom often depends *solely* upon a tradition prevailing in a particular locality from time immemorial possibly due to a social convenience, whereas a poem must be a perfect product of the poet's genius, culture and practice.¹⁴ Kuntaka objects to the classification of Ritis into good, bad and middling on the ground that proper diction can be only one, namely, the best and think that if the classification has been sanctioned by uniform usage it would be wise to associate it with the names of different localities without reference to merit.¹⁵

13. *cirantanair vidarbhaḍi-deśa-viśeṣa-samāśrayaṇena vaidarbhiḥ prabhṛityo rīṭayas tīrāḥ samāmnātūḥ, tāṁ cōttamādhi-mamadhyamatva vaicitryeṇa trasavidhyam, anyatś ca vaidarbha-gauḍīyalakṣaṇān mūrga-dvīṭayin ūkhyātām etaccobhayaṁ apy ayukti-juktam. yasmād deśa-bheda-nibandhanīte rīti-bhedānān deśānām ānantyād asānīkhyatvaṁ prasajyate.* p. 45, vṛtti on 1, 24.

14. *na ca viśeṣa-rīti-juktatvena kāvya-kāraṇān mūtuleya-bhaginī vivāhavad deśa dharmatayā vyavasthāpayitum śakyam. deśa dharmo hi vṛddha-vyavahāra-paramparā mūlīa-kāraṇaḥ śakyānuṣṭhānatūn nūttvartate. tathā vidha-kāvya-kāraṇān punaḥ śakyāsa-kāraṇa-kalāpa-sākaḥ am apēkṣya (?) māṇān na śakjate jathā kathāñcid anuṣṭhātum* Ibid.

15. *na ca rīṭinām uttamādhamā-madhyamatva bhedenā trasavidhyān vyavasthāpayitum nyūyam. . . vaidarbhi-sadyśa-saundarya-sambhāvūn madhyamādhamāyor upadeśa-vaiyarthyaṁ ūjāti. tad evān nirvacana-samākhyā-mūlīa-kāraṇa-kāraṇāte deśa-viśeṣāśrayapasya na vajān vīvadūmahe.* p. 46, vṛtti on 1, 24.

The true criterion for the mode of poetic composition, however, is, in Kuntaka's opinion, the nature and temperament of the poet. "*Kavisvabhāva* alone", as S. K. De remarks,¹⁶ "furnishes the criterion for *kaviprasthāna-hetu*". Some writers are by their very nature competent to impart to their composition a spontaneous grace without any special effort and the poetry they compose belongs to the *Sukumāra* or *naturally graceful* variety.¹⁷ This probably corresponds to the Vaidarbhī Rīti of the Rīti theorists. Kālidāsa (and possibly Aśvaghoṣa) who are masters of easy flowing verses and adepts in composing in a lucid and smooth style come under this class. There are others who have got a natural tendency to compose in a decorative style, which is amply qualified to charm the reader although the spontaneous grace of the *Sukumāra* class of poets appears to lack in their composition. This is the *Vicitra Mārga* corresponding to the Gaudī Rīti of the Rīti theorists. Bhavabhūti and Bhaṭṭa Bāṇa have been mentioned by Kuntaka to be past masters in the art of decorative style. There is still another class, the *Mādhyama Mārga*, where the composition is an admixture of the former two classes of poetry.

In the opinion of Kuntaka, therefore, poetry ought to be classified according to the genius (*śakti*), training (*vyutpatti*) and practice (*abhyāsa*) of different writers. Of these again *śakti* or for the matter of that, *svabhāva* is the most prominent factor for it prompts a poet to follow that particular track in which his culture and practice bring into play his inborn quality, facilitate the scope of his work and help him to achieve success.

16. Introduction to V. J. p. xxxiii.

17. *sukumāra-svabhāvasya kaves tathāvidhaiḥ saha jñā śaktiḥ samudbhavati.....layā ca tathā-vidha-saukumārya-rāmanīyāṁ vyutpattim ābadhnāti. tābhyāṁ ca sukulā a-vatīmanābhyāsa-talparāḥ kriyate.* p. 46. Vṛtti. on i, 24.

Kuntaka next goes on to discuss in detail the characteristics of each Marga and the Gunas attached to it. The Sukumara Marga implies a natural grace and a serene charm prevailing throughout the composition (*saukumārya parispanda śyāndi yatīra mūjate* 1, 28c-d) which must be free from all external or artificial decorations. The charm with which it imbues the readers' mind flows directly from the inmost recess of the poet's heart (*yat līlānūpi caurīryam tat sarīram pratibhodbhāyam* 1, 28a-b) so that the reader plunges himself in an atmosphere of lucidity and transparency, he is in direct communion with all the wealth of the poets' inborn power. The style is smooth and limpid, plain but lively. The charming expressions that the poet uses are well-matched to the ideas (*naiśa śabdārtha bandhunaḥ*, 1, 25b) and they emanate spontaneously without the least exertion on his part. Figurative expressions are very seldom used and even when they are present, they do not appear as external factors, they fit in aptly with the context in which they are found and make the situation depicted more vividly felt (*ayātna rīṭha śatpa-manoharītibhūsanah* 1, 25c-d). To illustrate this Kuntaka cites (pp 49-50) the verse

bāleṇdu-rāl rāṇy atilūśabhūnīd 1
bābhuh palāśāṇy atilohitāni 1
sadyo ivaśantena samāgatānām 1
nal haḥ satunīva tanasthātūnām 1

Kumārasmblh 1 III, 29

from a context where the spring season is being described. Thus the epithets *bāleṇdu-rāl rāṇy*, *atilohitāni* and *sadyo ivaśantena samāgatānām* belong to the objects of nature, namely, *palāśam* and *tanasthātūnām*, yet in this particular context the association of the human attribute *nal ha-kṣata* with *tanasthātū* has not at all been out of place, on the contrary, the poetic figure

utprekṣā involved in *nakhakṣatūnīva* has considerably added to the vividness of the situation. Kuntaka further emphasises in this Mārga the prominence of the natural characteristics of all objects as seen through the poets' eye and appear to hold that a successful delineation of the *svabhāva* of objects affords greater charm than extraneous ornamentation conferred by the poets' training and practice (*bhāva-svabhāva-prūdhūnya-nyakkṛtāhūrya-kauśalaḥ*.....i, 26a-b). In Kuntaka's opinion, genius, (*śakti* or *svabhāva*) being itself the ingrained quality of the poet, it is better suited to portray the *svabhāva* of objects than depicting a situation where ornamentation plays a prominent part for this latter depends not only upon the genius of the poet but also upon some amount of culture and practice. This Sukumāra Mārga is all the more charming because the poet successfully depicts and creates a situation as a result of which the reader feels a thrill of pleasure (*rasūdi-paramārtha-jñā-manahsaṁvūda-sundaraḥ* i, 26c-d) but he is so lost in the atmosphere that he can never account for the transcendental delight he achieves (*avibhārīta-saṁsthāna-rūmaṇyaka-rañjakah*. i, 27a-b). The poets' art is by its very nature as abstruse as the creation of the creator which fascinates the beholder but does not enable him to understand the skill which produces it¹⁵ (*vidhi-vaidagdhya-niṣpanna-nirmāṇūti-śayopamaḥ*. i, 27c-d). Some external elements, namely, the bee and its forest tract, have been brought in just to show the inherent grace of the Sukumārā Mārga. Just as the wild flowers grow and blossom without any human care and supply the bees with nectar, so the Sukumāra Mārga or more correctly its corresponding

18. It is worthy of mention here that critics like Mammaṭa take the poets' art as being *nyatī-kṛta-niyama-rahita*. It is even better than the creation of the creator.

class of poetry is composed without any special efforts on the part of the poet whose genius works absolutely unaided by any artificial training.¹⁹ It is thus seen that the *Sukumāra Mārga* (i) demands an all-round natural grace due to the full play of the poets' genius, (ii) leaves alone all artificial decorations possible only to wide culture and practice, (iii) lays emphasis upon the portrayal of the *śrabhāra* of objects and (iv) regards the depiction of *Rasa* as a very important factor so as to create situations with which the capable reader finds it easy to identify himself without much previous training and to make them as it were, a part and parcel of his own experience.

The *Guṇas* have been treated along with the *Mārga* to which they belong. A group of four *Guṇas* of the same name but with different characteristics has been attached to each of the *Sukumāra* and *Vicitra Mārgas*. These are *Mādhurya*, *Prasāda*, *Lāvaṇya* and *Ābhijātya*. Two other *Guṇas* namely, *Aucitya* and *Saubhāgya*, are said to be present in all compositions. The characteristics of the *Guṇas* are in conformity with those of the *Mārgas* to which they belong. In other words, the main features of all the *Guṇas* of a particular *Mārga* taken together should be, in Kuntaka's opinion, favourable to the characteristics of the *Mārga* itself.²⁰ Accordingly in the *Sukumāra Mārga*, the *Guṇas* have been thus characterised.

(1) *MĀDHURYA*²¹—a proper disposition of charming expression is the remarkable characteristic of this

19. *sukumārābhijhāḥ so 'jān yena sakhavajo gataḥ |
mārgeṇopphulla-kusuma-kānaneneva śaṭpadāḥ* || 1, 29.

20. *mārgeṣu guṇānām samudāya-dharmatā* (p. 71, l. 20)

21. Kuntaka explains under i. 33 that although *Mādhurya* and *Prasāda* are, really speaking, the properties of molasses,

excellence. The expressions should preferably be free from compound words (*asamasta-manohūri-pada-vinyāsa-jīvitam*. i, 30a-b) and must be arranged in a way that they may serve to give delight to the readers' ear and mind. (*śrutiramyatvena artharamaṇīyatvena ca hṛdayāhlādakāvi*. *Vṛtti* on i, 30). It should be noted that the characteristic features *śruti-ramyatva* and *artha-ramaṇīyatva* tend to make Kuntaka's Mādhurya (Sukumāra Mārga) equivalent to Daṇḍin's Guṇa of the same name in its two-fold aspect.

(2) PRASĀDA—This excellence resides where the meaning of the words and, for the matter of that, the intention of the speaker is quickly understood without any difficulty and where Rasa and Vakrokti are playing an important part.²² The ease of comprehension is due, Kuntaka thinks, to paucity of compound words (*padānām asamastatvam*), the use of well-known epithets (*prasiddhābhīdhānatvam*), directness of association amongst the words used (*avyavahita-sambandhatvam*) and absence of difficulty in understanding the connection of words if

water or crystal yet they can be taken to be *kūṇyadharmā* by *upacāra* or transference, the motive of the transference being to establish the character respectively of delighting the reader (*āhlādakāritva*) and of shining clearly (*sphuṭāvabhāsitva*). Similarly in the case of Lāvaṇya and Ābhijātya, the motives are fascinating the mind of the reader (*cetanacamatkāritva*) and the characteristic of possessing a natural grace respectively.

22. *akleśa-vyañjitakūṭam jhagityartha-samarpaṇam* |

rasa-vakrokti-viśayaṁ yat prasādaḥ sa kathyate || ii, 31.

It will appear from Kuntaka's exposition (*vakroktiḥ sakalālaṅkāra-sāmānyam*) that the term Vakrokti as used here is only a symbol for poetic figures and it is idle to read in it its usual all-encompassing character for when it has been already enjoined that no poetry is charming without Vakrokti, there is no point in advocating its presence in connection with a particular Guṇa.

and when compounded (*samūsa-sadbhāre'pi gamaka-samūsa-yuktatā*). It is interesting to note that almost all writers of poetics agree with regard to the one important character of Prasāda, namely, ease of comprehension whatever it may be due to.

(8) LĀVANYA—consists in the beauty of structure arising as a total effect out of a proper disposition of charming words and syllables²³.

(4) ĀBHĪJĀTYA—is a natural grace belonging to the composition (*svabhāva-mūṣṇacchāyam*, i, 33b) which regales the ear (*śruti-peśalatā-śāli*, i, 33a) and at the same time enraptures the heart (*susparśam ira cetasā*, i, 33b). This Guṇa, therefore, combines within it the rare character of giving the reader both mental and sensuous delight. Thus the verse,

*jyotir-lekhā-valayī galitām yasya varhām bhavānti |
putra-prītyā kuvalaya-dala-prāpi kaṇe karoti |*

23. *varṇa-rimya-sa-vicchitti-pada-sandhānā-sampadā |
śaḥpajā bandha saundaryam itanyam abhidhiyate |*
1, 32.

The indispensable relationship of this particular Guṇa Lāvanya with word-structure (*bandha*) ought not to be lost sight of. In 1, 22 Kuntaka has demanded the presence of two qualities, namely, Lāvanya and Saubhāgya in *bandha* or structure which has been defined thus :—

*śreya-śreṣṭha-saubhāgya-lāvanya paripoṣatā |
vyūpdrasāli vākyasya vināśo bandha ucyate |*

Here too, the excellence has been identified with beauty of structure (*bandha-saundarya*). An analogy of word-structure with the human body appears to underly Kuntaka's conception of this particular Guṇa. The charmingness belonging to every word and syllable contributes to the beauty of the composition as a whole just as the neat delicacy of every particular limb of the human frame gives rise, as a total effect, to a profound but unspeakable grace that reigns supreme over the beauty of the particular limbs.

Cited as an illustration from the Meghadūta, i, 44 regales the ear of the reader by presenting a jingling of sounds in the form of the alliteration of the several syllables *t*, *r*, *l*, *k* and *p* and at the same time the life-like picture of the Goddess wearing the bright plumes of the peacock on her ear brings a flood of delight to his mind.

The Vicitra Mārga, according to Kuntaka's opinion, is very difficult to travel on (*ati-duḥsañcaraḥ*...i, 43a) and very few learned poets could compose the Vicitra or artistic variety of poems. This Mārga has been compared to a road strewn with the edges of swords (*khaḍgadhārā-patha*, i, 43c) which is taken only by brave heroes. This suggests, as Kuntaka himself holds, that this class of composition is extremely difficult to handle and those, who venture to take recourse to it, certainly possess the necessary power arising from wide culture and practice (*tad anena mūrgasya durgamatvaṁ tatprasthītūnām ca viharāṇa-prauḍhiḥ pratipādyate* p. 58, ll. 8-9). In this Mārga the word and its sense appear to be endowed with a certain *vakratā* even in the first expressions of a poet's genius, *i. e.* before it has had the advantage of being backed by training in his art (*pratibhā-prathamodbheda-samaye*, i, 34a). Here, the poet has such a fondness for the use of poetic figures that he is not satisfied unless he can file one *Alaṁkāra* upon another like the setting of jewels at intervals in a necklace²⁴. One of the verses which Kuntaka cites as illustrating this character of the Vicitra-Mārga is :

nāmāpyanya-taror nimīlitam abhūt tat tāvad
unmīlitam |
prasthāne skhalataḥ sva-vartmani vidher anyair
grhītaḥ karaḥ ||

24. *alaṁkārasya kavāyo yatrālaṁkaraṇāntaram |*

asantuṣṭā nibadhnanti hārāder maṇi-bandhavat || i, 35.

lokaś cāyam-adṛṣṭa-darśana-kṛtū dṛg-raiśasād
uddhṛto |
yuhtaṁ kāṣṭhika lūnauṇ yaḍ asi tām āmrūṭm
ākāṭikīm |

V. J. pp. 59-60, cited also in *Subhāṣitāvalī*, No. 1017.

This verse brings two distinct ideas—one expressed and another unexpressed. The ultimate object of the speaker is to condemn a man who is hazarding much to gain a trivial object. This is the suggested idea which arises from the one expressed, namely, censuring the woodman for the wrong course of action he has taken in cutting down a mango tree that bears fruit out of season (which is certainly a rare and therefore coveted object). Thus the suggested sense here involves the figure *Aprastuta-praśamsā* where the matter in context (*prastuta*) is arrived at from one foreign to it. But the peculiarity of the poets' skill in this verse lies in the fact that even the expressed sense itself, namely, condemnation of the woodcutter, has been arrived at not directly but through another figurative expression, namely, *Vyāja-stuti* where there is seen apparent praise for the object that is really desired to be condemned and *vice versa*. Though in this particular instance, the intention of the speaker is clearly to censure the woodman, it does not seem so from the expressions used; on the contrary, there is a garb of admiration for the woodcutter who has been apparently depicted to be invested with the credit of conferring great benefit upon all concerned by extirpating the mango tree which was alleged to have (1) overlapped other trees (2) checked the free course of the sun's rays and (3) obstructed the sight of the horizon. Thus, the expressed *Alaṅkāra Vyāja-stuti* may be taken to have heightened the charm involved in the suggested *Alaṅkāra Aprastuta-praśamsā*. Kuntaka also remarks in connection

with the position of poetic figures in this Mārga that they shine so conspicuously by themselves (*bhṛūjamānair nījātmanā*, i, 37b) that they appear to render the ideas, which they adorn, subordinate to them just as the outstanding glory of the rays of gems serve to decorate the body of ladies even casting their natural beauty into the background. In fact, it is the *Alaṅkāras* which make up the reason why the *alaṅkārya* (the word and its sense) that has been rendered subordinate to it (*sva-śobhā'tiśayāntaḥstham*, i, 37c) should come to light (*prakāśyate*, i, 37d). This amounts to saying that the *alaṅkārya* is so much overshadowed by its embellishments that the former seems to have no separate existence except when it appears along with the latter²⁶. The illustrations *katamaḥ pravijṛmbhita-virahavyathah śūnyatām nūto deśaḥ* and *kāni ca puṇyabhūñji bhajantyabhi-*

25. We would do well to recollect here Kuntaka's dictum *alaṅkṛtasya kūvyatvam iti sthitiḥ* etc. (quoted in fn. 9). That being Kuntaka's conception of poetry—it is easy to understand that the *Alaṅkāra* (*vākya-valṛatā*) aspect of *Vakrokti* is all-in-all in the artistic variety of his conception of poetry (*Vicitra Mārga*). *Rasa* and *Dhvani* occupy a definite place in the *Vicitra Mārga* no doubt, but we should not forget that they do not belong exclusively to this *Mārga* inasmuch as there is scope for them in the *Sukumāra Mārga* too. What really counts in this *Mārga* is, therefore, the exuberance of poetic figures before which the *svarūpa* or *svabhāva* of objects dwindles into insignificance. *āhārya-kavi-kaṣṣala* or the product of the poets' culture functions more prominently than *sahaja-kavi-kaṣṣala* or the product of the poets' genius. In fact, the poets' genius works behind all classes of poetry but whereas the *Sukumāra* (plain or artless) style emanates exclusively from the inborn resources of the poet and as such it appeals to the capable reader without any difficulty, the *Vicitra* or decorative style abounds in ornamentations and naturally it presupposes a certain amount of culture both on the part of the poet and the connoisseur. This is the most important point of distinction between the *Sukumāra* and the *Vicitra Mārgas*.

ahyam aksarām (p 61 V J) cited from the *Harsanī* (ch 1 p 25) will show that the *Alamkāra* (*Aprastutaprasamsa*) alone imparts to the sentences in question whatever charm they possess. Otherwise their plain meanings in the form of the enquiries 'whence do you come?' and 'what is your name?' would have been a matter-of-fact speech devoid of all poetry. A strikingness in the speech (*ultimacyamātina* 1, 38c) imparts an excellent charm even to an object which is stale and tasteless (*yad apy anūtanolleham* 1, 38a) A free play of the poets' genius (*pratibhollēha-mahattēna* 1, 39 c-d) enables him to conceive according to his sweet will, a certain object in a different way from what it really represents. In fact, this is the only principle underlying the *Vicitra Mārga* way, poetical composition itself²⁶.

The true skill of a poet lies in his power of conception and depiction. Poetry is poetry because the poets' skill endows even a fact of common experience with a fascinating garb so that it enraptures the reader's heart. We have seen that Kuntaka's *Vicitra Mārga* demands a considerable amount of artistic decoration (*raicitrya* or *alisyā*) but it is also worth remembering that some amount of *nīśnya* prevails throughout his theory of poetry. Even in the *Sukumāra Mārga* where prominence is given to the *śābhūta* of things there is some scope of this factor for 'the poet as any true artist, sees or conceives the very same thing not in the same way as the common people'²⁷. A description of the *śābhūta* of objects charms us only because we see it through the

26 We ought to read in this connection the memorable verse of the *Agṇipurāṇa*

āpare kavyasārisūre kavir eva prajapatis |

yathavaśī (smāṣṭi) vocate viśvām tathedarī parivartate ||

27 S K De Introduction to V J p. XIX, fn 19

poet's eye. The Vicitra Mārga has been further characterised as possessing an unexpressed sense beyond the expressive word and the expressed idea (*vācya-rūcaka-vṛttibhyām vyatirikṭasya rūkyārthasya*, i, 40). It also depicts (*badhyate*) the nature of objects as full of emotional intentions (*svabhāvaḥ sarasākūṭaḥ*, i, 41a) stimulated by superior skill on the part of the poet. In short, all phases of striking embellishments are conspicuously present in this Mārga and some indescribable artistic excellence prevails throughout (*kenāpi kamanīyena vaicitryeṇopabṛñhitaḥ* i, 41c-d).

It will be clear from the above that wide scope has been preserved in this Mārga for the poets' depiction of Rasa, Dhvani and particularly Alamkāra. The first four verses, i, 34-37 discuss the important part which the figures of poetry play in this Mārga. Verses i, 40-41 determine the place of Dhvani and Rasa respectively. From what can be gleaned from the character of Dhvani and Rasa here, it appears that Kuntaka does not differ fundamentally from the Dhvani theorists in his conception of these two elements. To the process of *abhivyakti* he explicitly agrees as will be clear from his remarks:—*tad-atirikṭa-vṛtter anyasya vyaṅgya-bhūtasū-bhivyaktiḥ kṛiyate* (p. 64, ll. 7-8). And last of all Kuntaka appears to admit in i, 38-39 and i, 42 that sometimes the beauty of a poem may not be explained in terms of Rasa, Dhvani or any poetic figure but the fact remains that the poem imparts a profound delight to the reader's mind. This, Kuntaka thinks, is due to the peculiar power of the poets' skill which he calls *ukti-vaicitrya* and *vakrokti-vaicitrya*. This *vakrokti-vaicitrya*, as we have previously seen, runs throughout all poetic compositions but it is better felt when the beauty of the composition cannot be explained in terms of any of the orthodox poetic elements.

The four Gunas which belong to the Vicitrā Mārga, have been thus characterised —

(1) MĀDHURYA—being itself free from looseness²⁸ (*tyakta-śaithilyam* 1, 44c), it contributes to the charmingness of diction (*bandha-bandhuratāṅgatām yāti* 1, 44d) and displays a certain amount of the poets' peculiar skill (*śaṅkagadhyā syandī* 1, 44a)

(2) PRASĀDA—It has been defined in two different verses. The first verse appears to be a curious blending of two contradictory characteristics²⁹—namely, this excellence consists of *uncompounded expressions* (perhaps to ensure a quick grasp of the sense) as well as some amount of compactness (*ojasā spṛśan=uttānatayā vyatīkṣitā*) which he attributes to the *presence of compound words* (*ojasā samāsaiḥ irttiḥ irtti* on 1, 45, p. 66). The second definition implies ease of comprehension due to the close connection between sentences just like the association between the words³⁰.

It will be seen, therefore, that there is very slight distinction between the different aspects of the Prasāda as found in the two Mārgas. The characteristics involved in both of the verses here are almost equivalent to those enumerated in the *irtti* under 1, 31, in connection with the Sukumārī Mārga. Kuntaka himself explicitly lays down that Prasāda as found in the first verse in Vicitrā Mārga is almost the same as that in the Sukumārī Mārga, a touch of Ojas or compactness of

28 This corresponds partly to Dandin's Śleṣa

29 *asamasta-pada nyūṣaḥ prasāddī ah kavī vartmani |*
kīṛcid ojasā spṛśan prajah prāsādo pyatra drśyite ||

30 *gaurākanī nibadhya ite vākya vakyantarāṇy apī |*
pada īvatra ko pṛesa prasādasyaparāh kṛatī ||

structure due to the presence of compounds words being only an additional characteristic here (*pūrvasmīn prasāda-lakṣaṇe saty ojaḥsainṣparśamūtram iha vidhīyate* p. 67).

(3) LĀVANYA—is conspicuously present where the words (*padaiḥ*) which are made up of short and long (due to their being immediately previous to some conjunct) syllables (*hrasvaiḥ saṁyogpūrvaiśca*, i, 47c), do not drop the *visargas* (*alupta-visargūntaiḥ* i, 47a) but are closely connected with one another (*protaiḥ parasparam* i, 47b).

(4) ĀBHĪJĀTYA—is found where the composition is neither too soft (*nūti-komalacchūyam*, i, 48a) nor too harsh (*nūti-kūṭhīnyam udvaḥat*, i, 48b) but it is charming by reason of the profound skill of the poet (*prauḍhi-nirmītam*, i, 48d).

Kuntaka remarks that the Guṇas attached to the Vicitra Mārga are practically not much different in character from those of the Sukumāra Mārga.³¹ On the other hand, these are the selfsame Guṇas with some additional characteristics such as have naturally crept in on account of the emphasis laid upon the poets' *āhārya-kauśala*.³² But judging independently, it is difficult to see how excepting Prāsada (which may somehow be taken to have developed from the character of the same Guṇa as attributed by Kuntaka in the *vṛtti* under i, 31), the other Guṇas of the Vicitra Mārga have any likeness with the corresponding Guṇas of the Sukumāra Mārga unless it is conceded that (i) the

31. For a comparative study of the Guṇas in the two Mārgas, Haṛadatta Sarma's paper on 'Kuntaka's Conception of Guṇas' in I. H. Q. June, 1932, p. 265.

32. *evam sukumāra-vihītānām eva guṇānām vicitre kaścid atīśayaḥ sampādyata iti boddhavyam* (p. 69).

characteristics of *Lāṅkā* as shown in i, 47 (*Vicitra Mṛga*) illustrate the aspects *raṇa-umyāsa-ucchitti* and *pada-sandhānasampat* as referred to in i, 32 (*Sukumāra Mṛga*), (ii) the character of *Ābhyaśṭya* as found in the first two feet of i, 48 (*Vicitra*) illustrate the *śrutipeśalatā* referred to in i, 33 and (iii) the epithet *praudha munīnam* in i, 48 stands in contrast with *śalāhūta māyānaccāyānam* in i, 33 because the one demands the poets' *āhārya kauśala* and the other *sahaja*.

The *Madhyama Mṛga*, as we have already seen, is an admixture of the other two *Mṛgas*. Here, both the poets' natural skill and the power of his artistic ornamentation shine equally (*sahajāhārya-śobhā tīṣaya śūlīnam* i, 49c-d). All the charms that are derived from the two extreme types of poetry vie with one another in this type (*spandhayā yatra tartante mārṅga-dīpaya-sampadāḥ* i, 51c-d) and it is equally attractive to readers of all tastes (*nānāruci manoharāḥ* i, 51h). All the *Gurū* like *Madhurya* and others manifest their two-fold character (as found in the extreme *Mṛgas*) and consequently enhance the structural excellence. Those who want to maintain a high standard of poetic beauty in which a natural grace as well as the art of decoration should equally thrive, take a special delight in this mode of poetic speech like a gallant fellow who practises a neat toilet³³.

33. *atirocakiṇaḥ keśicchāyā rāśīrya rāṣyake* i

iḍagdhā nepathya vidhau bhujangā ita sūdarāḥ i, 52

arocakiṇaḥ literally means 'the discontented'. The simile has been very suitable here. Just as a gallant fellow frequently changes his toilet tests this and that till he thinks himself to be properly dressed, the discontented writer also cannot rest satisfied with a particular kind of composition. His very nature prompts him to follow whatever he finds convenient for him, it being understood that he possesses the necessary power to adopt both the modes of poetic speech according to his sweet will.

Besides the group of four Guṇas characterising the Suksmāra and the Vicitra Mārgas, Kuntaka enumerates two other Guṇas, namely, AUCITYA and SAUBHĀGYA which, in his opinion, should be present in all compositions. They are common to the three Mārgas.

(i) AUCITYA or propriety is the striking expression in which the excellence of an object is rightly depicted³⁴. To observe propriety is an essential factor in describing any object and, as a matter of fact, without it the poets' art fails to impart charm.

In the verse :

*upagiri puruhūtasyaiṣa senānirēśa
 taṭam aparam it'odres trad-balāny āvasantu |
 dhruram iha kariṇas te dhrdharūḥ sammikarṣe
 sura-gaja-mada-lekhā-saurabhān na kṣamante |*
 V. J. p. 72.

the speaker wants to express the Majesty of the king concerned and this has been done in a fitting way by the figure Vyatireka which does not really establish the superiority of the king to Indra but describes his Majestic glory. Hence, the *atiśaya* involved in the figure Vyatireka has not been taken recourse to for its own sake but merely to observe the propriety in describing the king's glory.

Ancitya has been further defined as that quality where the object of description is overshadowed, as it were, by the excellent or superior character of the speaker or the person spoken to³⁵. It consists in imparting such peculiarity to the matter of discourse as may appear.

34. *ūñjasena svabhūvasyā mahattvān yena pōsyate |
 prakāreṇa tad aucityam ucitūkhyāna-jīvitaṃ || i, 53.*

35. *yatra vaktuḥ pramātur vā vācyam śobhā'tiśāyinā |
 ācchādyate svabhūvena tad apy aucityam ucyate || i, 54.*

to be in full conformity with the character of the speaker or of the person spoken to. In the verse,

*śaṭīa-mātreṇa narendra tiṣṭhan—
nābhāsi tīrtha-pratipāditariddhiḥ †
ūāṇyakoṣṭha-phala-prasūtiḥ †
śambhava nūāra īāśiṣṭaḥ †*

V. J. p. 73 cited from Raghuvamśa V, 15.

the speaker is the sage Kautsa and consequently the comparison of King Raghu (who has completely exhausted his wealth) with the stalk (from which the corn has been taken by the sages) is very apt in his mouth. In fact Raghu's comparison with anything else would have been out of place under the circumstances described. It is necessary to bear in mind that the Dhvani theorists judge the importance of *aucitya* in connection with Rasa alone. They frame some binding rules for the observance of *aucitya* or propriety so that the poet is not free to write anything he likes but he must carefully consider the situation that he wants depict and anything that is likely to prove detrimental to it must be rigorously abandoned. Thus arises the necessity of regulating the character of the *raktī*, the *vācya*, the *bhāva*, *vibhāva* and *anubhāva* etc., in conformity with the Rasa which the poet wants to depict. Any violation of this rule of propriety gives rise to a violation of Rasa (*rasa-bhaṅga*) or (*rasābhāsa*)³⁶ and therefore it is to be discredited by all means. Even the style of composition must be in harmony with the nature of the subject. Kṣemendra was so much impressed with the necessity of the observance of propriety that he wrote a separate book, the *Aucitya-vicāra-caricā*, in which he

36. *anaucityād ṛte nānyad rasabhaṅgasya kārāṇam |
prasiddhaucitya-bandhas tu rasasopaniṣat parā |*

Quoted in the Dhvanyāloka, p. 145.

boldly laid down that *aucitya* is the very soul of poetry. Although Kuntaka's definition of *aucitya* is not very precise, yet he has maintained its all-important character by regarding it as an excellence present in all the varieties of *kāvya*.

(ii) SAUBHĀGYA—has been defined under i, 22 as *pratibhā-saṁrambha-phalabhūtaṁ cetana-camatkūritvalakṣaṇam*—the quality of giving a peculiar delight to the mind as a result of the full play of the poets' power. In i, 55 the same thing is meant although in an abbreviated form³⁷. In the next verse Kuntaka, remarks that this Guṇa results from the poets' knowledge of all the resources of good composition and as such it is an essential factor in poetry.

It will appear from the above although Kuntaka treats of the Guṇas in connection with Rīti or Mārga, he does not restrict them to that element alone as has been done by the Rīti theorists. In fact, his conception of Rīti itself is much wider than that of Vāmana. Thus, he enumerates three Rītis corresponding to the *three distant varieties* of *kāvya*, classified on the basis of the poets' *śakti*, *vyutpatti* and *abhyūsa*. Vakrokti, which, in his opinion, is the very life of poetry, naturally predominates in all the varieties of *kāvya* and for the matter of that in all the Mārgas or Rītis. Vakrokti, in its turn, has been classified into six different varieties, including within its wide scope all the important poetic elements of the orthodox schools *viz.* Rasa, Dhvani and Alankāra. It follows, therefore, that all the poetic elements (Rasa, Dhvani and Alankāra) cannot but attach themselves to one or other of Kuntaka's Rītis—a position apparently in conflict with that of most of the orthodox theorists.

37.yadartham pratibhā kaveḥ |

samyak saṁrabhate tasya guṇaḥ saubhāgyam ucyate ||

Kuntaka does not appear to have observed any theoretical distinction between the different elements of *kāvya* as such and considering the all important character of his theory of *Vakrokti* it is idle to expect him to have drawn such a clear cut distinction. Thus *āhārya-śobha* which is the characteristic feature of the *Vicitra Marga* depends mostly upon the employment of poetic figures or *Alankāras*. *Dhvani* and *Rasa* are elements which have unhindered scope in all the *Margas*. The *Gunā Prasaḍa* as belonging to the *Sukumāri Marga* has been defined in terms of *Rasa* and *Vakrokti*. The *Gunas*, *Sambhāgya* and *Aucitya*, are said to be present in all compositions irrespective of the fact that they contain *Rasa* or *Dhvani*. These are facts which will bring home to us the futility of looking for a clear-cut distinction between one poetic element and another in the treatment of Kuntaka. He has never ignored the orthodox elements. On the contrary, he has recognised them whenever they came in his way but at the same time he is very particular not to establish the superiority of one over the others. So long as the different poetic elements of the orthodox schools constitute a particular aspect of his theory of *Vakrokti* they all stand on the same level—one is never superior to the others. In his opinion beauty is beauty—it ought to be judged in its entirety. You may call the decorating element of the *kāvya* a *Gunā* or an *Alankāra*, that is not of essential importance.

It is also worth mentioning that Kuntaka has tried to keep his *Gunas* generally free all touch of minor technicalities. He has attributed to them broad characteristics as far as possible and has enumerated only a few of them leaving it for the readers to judge for themselves the various poetic excellences which the poet might display. He characterises the *Gunas* as *chāyavicitrya* (p. 71) or striking varieties of poetic beauty. He appears

to hold that by the term *guṇa* we should understand 'excellence' which is the usual connotation of the word. In the theory of poetry we should mean by it 'poetic excellence' which inevitably varies according to the fancy and imagination for different poets and the taste and power of appreciation of the readers. It does not brook rigid definition or hard-and-fast and stereotyped classification. The merit of a poem depends entirely on the individual power and skill of the poet concerned. Kuntaka himself has clearly remarked *na punaḥ sākalyena sat-kavi-kausāla-prakārāṇām kenacid api svarūpam abhidhātum pāryate* (p. 71).

We should note here that with all his attempts at demonstrating this fundamental fact with regard to the standards of poetics, Kuntaka's characterisation of the Guṇas and for the matter of that of the theory of poetry itself lacks precision. We have already seen that it is difficult to understand how the second set of his Guṇas belonging to the Vicitra Mārga is a direct development from the first set. And even the individual Guṇas do not always bring a definite idea of the characteristics they represent. It is sometimes difficult to distinguish a particular Guṇa from another in the same Mārga. For instance, in Sukumāra Mārga, the Guṇa Ābhijātya serves equally to regale the ear and enrapture the heart of the reader and as such it is not theoretically different from Mādhurya where the word structure possesses, amongst other characteristics, *śruti-ramyatva* and *artha-ramaṇyatva*. Then again, in both the Guṇas Mādhurya and Lāvanya are involved the beauty of word-structure and the charm it affords, one would like to understand wherein the beauty of structure lies and in what different ways the two Guṇas work so as to delight the reader. The sweet and melodious verses which embody the *kārikās* and the grand literary

style of the *vr̥tti* which contains an exposition of them do not always help the reader to form any definite impression except that Kuntaka combines in him the rare qualities both of a critic and of a poet. He has of course, spared no pains to form a definite and unique theory of poetry. Yet his theory has remained indefinite to his readers.

But this is not the fault of Kuntaka alone. If his theory is indefinite, the treatment of some of the writers of the orthodox schools is equally mechanical and confusing. The earlier theorists, in their attempt at precision, had made their treatment narrow and too much mechanical (as will be partly evident from the individual Guṇas of Vāmana and Daṇḍin). Kuntaka, while trying to keep himself free from such narrowness and to form a comprehensive theory of poetic beauty, has allowed himself to be drawn into grandiloquent expressions and vague generalisations. The exposition of the Dhvani theorists, in spite of their attempts to explain the deeper aspects of poetry, is sometimes so confusing that the student of the *Alaṅkāra-śāstra* finds himself puzzled when he is lost in the ten thousand four hundred and fifty five varieties of Dhvani and the divisions and subdivisions of *Utprekṣā*.³⁸ We must not forget that in the treatment of one who, on principle, keeps an eye on the scope of individual power, some amount of vagueness and lack of precision is bound to come in just as, on the contrary an attempt at precision inevitably shuts out the scope of broad generalisation. It is, therefore, fair to admit that each theorist has formulated his theory in the best possible way he could and we shall be easily reconciled to all minor defects of every writer if we remember a plain but indisputable fact that

38. cf *Kāvyaaprakāśa*, *sūtra* 63, ch. IV, and *Sāhityadarpaṇa*, (Kars 686-91) ch. X, respectively.

the writers of the *Alaṅkāra-śāstra* undertook the difficult, nay, impossible, task of formulating a definite theory about something which is by its very nature indefinable. It may be safely asserted, therefore, that the defects spoken of do not greatly minimise the importance of Kuntaka's treatment. On the other hand, due credit must be paid to him for being the only writer in the whole range of *Alaṅkāra* literature to have touched upon the element of individuality in poetic composition—a question altogether ignored by the orthodox theorists. But the sturdy independence, which prompted him to formulate a novel theory of Poetics without adhering to the teachings of the orthodox schools, was responsible for his failure to attract any following in the later history of the discipline.

B

BHOJA

Bhoja, author of the *Sarasyati-kaṇṭhābharana*¹ appears to follow a tradition quite different from the orthodox speculations although his treatment maintains in many places, unmistakable traces of the influence of most of his predecessors of the pre-dhvani schools. His work is undoubtedly a compilation like the *Alaṅkāra* portion of the *Agnipurāṇa* of which we shall treat later on.

1. Here we shall discuss Bhoja's treatment only so far as is found in this book. It has not been possible for us to utilise his other work, the *Śṛṅgāra-prakāśa*, a manuscript of which is lying only in the Govt. Oriental Mss. Library, Madras.

But although I have not been able to weave any theory worth the name due credit must be given to him for presenting us with the traditional information and explaining it profusely with copious illustrations chosen from the earlier texts of Sanskrit literature.

In his definition of *Uṣṣa* found in his *commentary* *Uṣṣaślokaśūtra* *ślokaśūtra* *ślokaśūtra* 1.20 he mentions the different elements of poetry somewhat uncritically. Although he mentions *Rasa* in his definition, he does not appear to assign to it a more important place than to *Guna* and *Alaṅkāra*. It is needless to mention that, like all other writers, he requires *Uṣṣa* to be kept clear of *Doga* and in the very first chapter of his work he deals with *Doga* that are to be carefully avoided. As a matter of fact he would recommend no one to the composing of poetry who has not qualified himself by properly understanding the characteristics of the different *Doga* belonging to *poetry*, *poetry* and *poetry*. The *Doga* are enumerated as sixteen under each of these three classes, but we are not directly concerned with them here excepting the Artificial set of *poetry* 1.19-20. The Artificial, as the very name indicates, serves to make *Uṣṣa* defective by the prominence given to the *opposites* or opposites of some standard excellence in a composition. This set of *Doga* has been divided into three classes according as they belong to the sphere of the word, the sense or both. To each of these three classes belong three individual *Doga* so that we have

- [illegible]

altogether nine *viparyaya-doṣas* corresponding to the nine out of ten standard excellences of Daṇḍin. It is interesting to note, in this connection, that Bhoja really deals with two sets of Guṇas, *vi:*, (1) one set of nine Guṇas in connection with the Rītis and (2) an independent set of twenty-four Guṇas. The first set of nine Guṇas, however, also appears enumerated by the same names in the other set but that it forms a separate set by itself is clear from the fact that the nine Guṇas mentioned under this set do not often bear the same characteristics as the nine enumerated in the other set. These nine Guṇas mentioned in connection with the Rītis have not, however, been exactly defined or characterised but their nature and function have to be comprehended by implication from the Arītimat set of Doṣas which are said to be the *viparyayas* of these Guṇas.

From the manner of Bhoja's treatment of the Arītimat set of Doṣas, it will appear that regarding the Guṇas that are attached to the Rītis, Bhoja's views are almost similar to those of Daṇḍin. The following table of Bhoja's *viparyayas* will show to what extent Bhoja has been directly influenced by Daṇḍin in the matter :—

<i>viparyaya-doṣas</i>	...	...	Corresponding Guṇas deducible from them.
I. Śīthila (looseness)			
(illustration—same as Daṇḍin's i, 43.)			Śleṣa (compactness)
II. Viṣama (un-evenness)			
(illustration—same as Daṇḍin's i, 48.)			Samatā (evenness)

- III. Kaṭhōra (harshness)*
(illustration—different from Daṇḍin's)* Saukumārya (softness to be distinguished from looseness)*
- IV. Aprasanna (Farfetchedness)
(illustration—same as Daṇḍin's i, 46) Prasāda (Lucidity)
- V. Neyārtha (inference of sense)
(illustration—same as Daṇḍin's i, 71) Arthavyakti (explicitness of sense).
- VI. Grāmyn (vulgarity)
(illustration—same as Daṇḍin's i, 63) Kānti (dignity or agreeability)
- VII. Asamasta (absence of compound words)
(illustration—taken from Daṇḍin's *mādhurya-uparyaya* i, 59) Oja (abundance of compound words).
- VIII. Anirvyākṣita (incompleteness)
(illustration—own)* Mādhurya (sweetness)

3 *saukumārya-viśaṅkṣat kaṭhōra upajāyate* i, 32

4 *asitaritug adricchit s aḥ kṛtām patir adridyḥ
amadbhish subhradygdṛṣṭair drigo jeghniyāṣṭa taly* i, illustration verse 43.

atrūti-kaṭharatōd asaukumāryam suprasitam eva,

The above verse has been cited from *Bhāmaha* i, 40, where it appears as an illustration of a non technical Doṣa, viz., Guḍha-śabdābhidhāna. The meaning is hidden in the sense that it is arrived at in a round about way. For instance, *asitaritug* means "the son (tul) of one who has (i. e., leaves behind) a black (asita = not white) path (ṛti)". Bhoja, however, judges the Doṣa here from the point of view of *bandha* alone.

5. See pp. 72-3...ch. V, where the question has been discussed in connection with Daṇḍin's *Sukumāra*.

6 *nakhinām ca nadinām ca śṛṅginām śastra-pāyūnam |
viśāso naviḥ karavyaḥ strīṣu rāja-kuleṣu ca* i, ill. v. 48.

IX. Analamkāra (want of strikingness)

(illustration—own)⁷

Audārya (elevation)

It may be seen from the above table that the Arītimat set of Bhoja's Doṣas numbers nine instead of ten because of Doṣa corresponding to the Samādhi-guṇa of the Rīti theorists is lacking in his enumeration. Most of the *viparyaya-doṣas* of Bhoja correspond generally in form and spirit to the *viparyayas* of Daṇḍin and he quotes very often the illustrations of particular *viparyayas* from the latter's treatment. Daṇḍin's Grāmya-doṣa is the *viparyaya* corresponding to his *arthamūḍhurya*, whereas Bhoja treats it as a *viparyaya* of Kānti which could not be justified if Bhoja's Kānti were to imply, like Daṇḍin's, absence of the unnatural. It is likely, therefore, that in Daṇḍin's Kānti Bhoja lays emphasis upon the expression *sarva-jagat-kāntam* (=agreeable to the whole world.....Daṇḍin, i, 85), whereas Grāmyatā implies a manner of expression in vogue the unsophisticated people, creating a sense of aversion in the cultured class alone. We have seen that Daṇḍin did not mention any *viparyaya* corresponding to his Audārya-Guṇa since the particular Guṇa was, in his opinion, to be seen in both the Gauḍa and the Vaidarbha modes. The want of striking charm involved in Bhoja's Analamkāra has been explicitly stated (a, i, i, 42-43) to be due to the absence of any expression of some high merit or of any praiseworthy epithet as involved in Daṇḍin's Udārātā (i, 76 and i, 79). Bhoja's illustrative verse *dīrghapuccha* etc. of this Doṣa contains some insignificant epithets and in this sense it may be justified as an

7. *dīrghapucchaś catuṣpādaḥ kakudmāñi-llamba-kambalaḥ |
gorapatyaṁ balīvardas tṛṇam attī mukhena saḥ ||*

appropriate illustration of the *viparyaya* of Andārya Bhoja's idea of Dandin's *Mādhurya* was surely ill-conceived. If Dandin's *Mādhurya* clearly implies (i) absence of vulgarity and (ii) a special type of Anuprās it is really difficult to say how the illustrative verse *nakhinū ca* etc. in connection with Bhoja's *Anurvyādha-dosā* contains *viparyaya* corresponding to that particular Guṇa. Is it to be understood that the verse in question is defective because it contains *śāntānuprāsa* accepted according to Dandin in the *Grādhā* mode instead of *śrūtyanuprāsa* accepted in the *Vaidarbha*? This is a fine logic indeed! Surely Bhoja does not specifically mention that a deviation from the *Vaidarbha* mode gives rise to the *Antimit* set of *Dosās*. From Bhoja's *riti** it seems that he does not take *Mādhurya* in the technical sense in which Dandin has understood it but generally means by it a 'sweetness of sense' which in his opinion, is lacking in the verse in question. Besides, the verse possesses, in Bhoja's opinion, a lack of uniformity due to the use of different *vibhaktis* in connection with the same word *śāntāsa*. This appears to correspond rather to the *viparyaya* of Vāmana's *Śamātā* (p. 101 above) and not at all to that of Dandin's *Mādhurya*. Bhoja's quotation, therefore, of Dandin's definition of *Mādhurya* in this connection becomes altogether meaningless. It only shows that he has lost the spirit of Dandin's treatment. Lastly, it is also difficult to see why absence of compound words involved in the *viparyaya* of *Ojas* should be a defect of poetry. Even if it be so, Bhoja's attempt to support

8 *nakhinū i ca nadinūm ceti saṣṭhyantūc cakṣena rīter upakrame śṛṅgīnatī śāstra pūninūm itī cakūra nīrvāhāt strīṣu rūjakuleṣu ceti śaṣṭhī parityāgād amadhurārthatācca mādhurya viparyaya-nāmāyaṁ śabda pradlāno guṇa-viparyayo doṣaḥ*

p. 29 under ill. v. 1. 48

his position by the particular quotation from Daṇḍin (Bh. i, 37=D. i, 60) is curious. Why should the verse *smaraḥ kharah khalah kūntah* etc. (Bh. i, ill. v. 47=D. i, 59) be discarded as an example of *Asamasta-doṣa* on the ground that there are *bandha-pūruṣya* and *bandha-śaithilya* involved in it? It is likely that Bhoja himself was conscious of his weak point that absence of compounds as such does not render a poem defective and so he rejected Daṇḍin's verse *smaraḥ kharah* etc. in consideration of the fact that it gives rise to some other defects, namely, *bandha-śaithilya* and *bandha-pūruṣya*. But admitting the fact that these *viparyayas*, as a class of veritable Doṣas, do not attach themselves to any particular Rīti, why should the *dākṣiṇātayas* be specially mentioned as disapproving of this kind of composition (*ato naivam...dākṣiṇātyaḥ prayuñjate...i, 37c-d*)?

In spite of such discrepancies there can hardly be any doubt that Bhoja was indebted to Daṇḍin in evolving this set of Doṣas and in his conception of the corresponding set of Guṇas. These Guṇas, in Bhoja's treatment do not appear to form the inseparable characteristics of any particular Rīti but they are common to all the Rītis. The Rītis in general would suffer from deficiency if, instead of the Guṇas, there *viparyayas* were present in them. It is for this that these *viparyayas* constitute a set of Doṣas of which the name has been rightly given as Arītimat. We have already seen (Ch. V. pp. 60-61 fn.) that there is a marked difference between the treatments of Daṇḍin and Bhoja regarding the application of the *viparyayas*. Bhoja accepts *vaiṣarītya* or opposite as the only meaning of *viparyaya* and whatever possesses a characteristic opposite to that of a Guṇa is a Doṣa. On this point Bhoja's indebtedness to Vāmana also cannot be doubted. Vāmana's dictum *guṇa-viparyayātmano doṣāḥ* influenced him to a great

extent and led him to the extreme position that the *uparyayas* of the standard *Gunas* do not sometimes create a separate *Riti* as Dandin thinks, but form a distinct set of *Dosās* which are detrimental to all *Ritis*

Bhoja's treatment of the *Ritis* is somewhat unique. He does not treat *Riti* as a separate element of poetry but includes it under the *śabdālamkāras*⁹ which appear in chapter II of his work. He gives a derivative definition of the term *Riti* and takes it to be synonymous with *Mārga* which he describes as the way or manner of composition which the people of *Vaidarbha* and other lands follow.¹⁰ The spirit involved in Bhoja's *Riti*, therefore, partly approximates Kuntaka's *Mārga* which he understood to be *lauprasthāna hetu* of mode of poetic practice' although the scope of the element differs in the treatment of the two writers—Kuntaka's *Mārga* being elastic in character, Bhoja's *Riti* comparatively limited. He maintains a larger number of *Ritis* than any other writer of repute. We have seen that Dandin dealt with only two amongst many ways of speech viz. *Vaidarbha* and *Gaudī*. To this *Vāmana* added a third—*Pāñcālī*, all the *Ritis* in the treatment of both being determined by the absence or presence of certain standard *Gunas*.

9 This perhaps indicates Bhoja's sense of consistency as compared with the writer of the *Alaṅkāra* portion of the *Agnipurāṇa*. We have seen that in his definition of poetry Bhoja mentions all the main poetic elements excepting *Riti* and *Dhvani* both of which have been, in fact, included under the *Alaṅkāras*. This procedure although open to criticism is not without its own merit for admitting the fact that a proper definition of poetry requires a mention of all the essential elements. Bhoja's treatment later on has been quite in conformity with his definition of poetry.

10 *vaidarbhiḍāḍikṛtāḥ panthāḥ kāvye mārge itī smṛtāḥ |
rīṇ gaṭāv itī dhātōḥ sa vyutpattīḥ rīṇ ucyate* 1, 27

Rudraṭa enumerated four Rītis adding one Lāṭiyā to Vāmana's enumeration but his Rītis were determined chiefly by the absence or presence in varying degrees of compound words. Bhoja's Rītis are six in number, namely, Vaidarbhī, Pāñcālī, Gaṇḍīyā, Lāṭiyā, Āvantikā and Māgadhi, the last two being added to the enumeration of Rudraṭa. It is to be noted that Bhoja's Rītis are determined both by the presence or absence of certain standard excellences as in the treatment of the Rīti theorists and of compound words as in Rudraṭa. This is not surprising because his work being encyclopaedic in character attempts at compiling the views of different theorists. Thus (i) the Vaidarbhī Rīti is marked by a few compound words and presence of all the Guṇas.¹¹ (ii) The Pāñcālī may contain compounds of not more than five or six words. The Guṇas Madhurya and Saukumārya should predominate therein, but in any case Ojas and Kānti must not be present in it.¹² (iii) The Gaṇḍī Rīti should contain long compounds and the Guṇas, Ojas and Kānti should prominently shine in it.¹³ (iv) The Āvantikā again is an intermediate type between

11 *latrāsamāsū niḥśeṣa-sleṣūdi-guṇa-guṇphitā |*

viṣaṇḍī-svara-saubhāgyā vaidarbhī rītir iṣyate || ii, 29.

The attribute *viṣaṇḍī-svara-saubhāgyā* is probably to imply a harmonious unification of all the poetic excellence in this Rīti.

12. *saṁasta-pāñcaśa-padām ojaḥ-kānti-vivarjitām |*

madhurām sukumārām ca pāñcālīm kavayo viduḥ || ii, 30.

13 *saṁastātyudbhaṭapadām ojaḥ-kānti-guṇānvitām |*

gaṇḍīyeti vijānanti rītim rīti-vicakṣaṇūḥ || ii, 31.

It is interesting to note that Bhoja's definitions and interpretation of the Rītis Vaidarbhī, Gaṇḍīyā and Pāñcālī are almost similar to the characteristics of these Rītis cited by Vāmana (under i, 2, 11-13) in support of his own definitions. The *īkākāra* was also rightly under the impression that Bhoja maintained fully the tradition of Vāmana.

Vaidarbhi and Pīñcī—it admits of compounds of three or four words and there is perhaps no hard and fast rule regarding the presence of Guna¹⁴ (v) Lāṭiyā is a peculiar admixture of all the Ritis. It is perhaps meant that a particular few or all the Guna may be present in it, and may be marked by compound words of all variable length¹⁵ (vi) Magadhī is a defective mode of speech where uniformity is lacking throughout the composition, i.e. where the composition begins with a particular Riti but it breaks in the interval making place for some other Riti¹⁶.

From the above sketch it seems that by the addition of the last three Ritis namely Lāṭiyā Vantikā and Magadhī Bhoja has practically made no improvement upon any of his predecessors. The first three Ritis Vaidarbhi Pīñcī and Gaudiyā have been distinctly characterised but the nature of the last named Riti is not clearly understandable. The remark that a particular Riti is the admixture of all other Ritis or that it stands midway between some other Ritis is either meaningless or it unnecessarily enlarges the scope and classification of Ritis indefinitely. It appears that some political significance has been attached to Bhoja's Ritis. Bhoja was himself the Lord of Vanti and probably this was the only reason for naming a Riti after the land ruled by him¹⁷.

The distinction between Bhoja's Guna and Alankāra is not at all well marked. Although he remarks that

14 *anta āle tu pācāli rai tarbhyor-j ratiṣṭhate |*
sā rantikā samastāḥ vyāḍi dīrghāḥ trīṇi aś padāni |

u 3^a

15 *sam istarīṣṭi vyām sra lāṭiyā ritis tcyate |* u 33 b

16 *pūrva rāṣṭra anuvāḍe khaṇṭaritis tu māgadhi |* u 33 d.

17 vide S 1 Bhattacharyya The Gaudī Riti in Theory and Practice (I H Q June, 1927 pp 376-394)

the Guṇas occupy a more important place in poetry than the Alāmkāras¹⁸—his treatment does not in any way support his position. From his definition of poetry it does not appear that he assigns any special importance to any particular element of poetry but that he is going to incorporate somehow all the elements in his treatise. He has, of course assigned a definite place to Rāsa in his definition of poetry. With the development of certain Poetics of the Dhvani school before him, the Rīti be so indifferent as to ignore entirely the pre-eminence of Rāsa, but he does not seem to give Rāsa a theoretic and systematic position in his scheme of Poetics. He does not admit its connexion with Dhvani which he included under a particular Guṇa: *rīti*.—Gāmbhīrya! His nonacceptance of the importance of Dhvani, his detailed treatment of external poetry and consequently his failure to correlate Rāsa with other elements of poetry, his borrowing from later writers but failure to realise the spirit of their treatment made his work so unsystematic and uncritical that he could not create a school of opinion nor attract any following in later times¹⁹.

18. *alāmkṛtam api śraavyam na kāvyam guṇavarjitam*.
guṇa-yogas tayoṛ mukhyo guṇālāmkāra-yogayoh i, 59.

19. Vidyānātha and Prakāśavarṣa are the only writers who have followed Bhoja's scheme of the Guṇas. In the chapter entitled Guṇaprakaraṇa of his work, Vidyānātha repeats both in spirit and expressions the definition of Bhoja's twenty-four *śabda-guṇas* discussed by him to belong to the *artha* as well (*eteṣāṃ guṇānām artha-gatatvam api kecid icchanti* p. 334. 1.3). Evidently he is referring here to the treatment of Bhoja and it appears that he himself does not like to discuss the *arthaguṇas* separately. It deserves to be noted in this connection that Vidyānātha makes a very pertinent remark that all the Guṇas enumerated by him are not universally treated as positive excellences (*guṇatvam na sarvasammataṃ* p. 322. 1.9) because

Bhoja has nowhere given a general definition of Gunas or of Alamkāras but they have been roughly treated as embellishments of poetry generally. We are not told which element in what particular way adorns poetry so that there is nothing to prevent us from treating certain Gunas as Alamkāras and *vice versa*. On this point Bhoja's peculiar position will be still more evident if we just consider his treatment of the Ritis. The Riti has been treated as one of the *śabdālamkāras* and the Gunas play an important part in his conception of Riti but the term has been used also in connection with a particular Guna. Thus, Bhoja's position clearly resolves into the curious proposition that some particular Alamkāra i.e. the Riti is determined by the presence of certain Gunas which is an impossibility if the two elements are taken to embellish poetry in two different ways. It would appear, therefore, that in spite of his direct assertion to the contrary and his quotation of the verse *yadā bhavati tadāś cyutam guṇebhyaḥ* etc. following the lead of Vamini, Bhoja really observes no theoretical distinction between Gunas and Alamkāras as external embellishments of poetry.

He classified the Gunas into three classes (1, 60) namely (1) *balya*, (2) *ābhyanāra* and (3) *raśesita*. The first set corresponds to the *śabdaguna* of earlier writers, the second to *nīthaguna* and those that come

some of them contain merely absence of fault (*doṣa parihāra* *kalpena gīnatam* ibid 17) and as such they are less charming than those which enhance the poetic effect on their own account (*śāla eva caruṣālīśyate*—ibid 18). Prakāśa also appears to follow Bhoja closely throughout his work. But he accepts twenty-two Gunas each of *śabda* (1723) and *aśta* (112435) in place of Bhoja's twenty-four omitting *gati* and *prauḍhi* from his enumeration. The number of Bhoja's *Vīṣṭika* *gunas* however he has retained all right.

under the third set have not been treated by the orthodox writers as a class of technical Guṇas. They were originally Doṣas and have now ceased to be such owing to some special circumstances for which they are called specific (*vaiśeṣika*) Guṇas²⁰. In the enumeration of this third set of Guṇas one cannot doubt Bhoja's indebtedness to early writers like Bhāmaha and Daṇḍin who had already admitted the possibility of accepting certain Doṣas in poetry as valid under particular circumstances. Vāmana's teaching that Guṇas and Doṣas of poetry stand in opposite relation to each other led Bhoja further to understand, by implication, that whatever ceases to destroy the effects of poetry becomes a Guṇa. The number of the technical Guṇas treated by Bhoja is twenty-four and each of them belongs to *śabda* and *artha*. They may be given as follows :—

Śabdaguṇa

- (i) Śleṣa—coalescence of words (*suśliṣṭa-padatā* i, 66a)

- (ii) Prasāda :—use of words of which the sense is well-known (*prasiddhūratha-padatvam* i, 66c)

Arthaguṇa

- (i) the quality of being well connected (*susūtratā*) in the sequence of events (*samvidhāne* i, 78d)²¹

- (ii) Clarity of sense (*prākāṭyam arthasya* i, 79a)

20. *bāhyāḥ śabdaguṇās teṣu cūntarūs tvārtha-saṁśrayāḥ |
vaiśeṣikās tu te nūnaṁ doṣatve'pi hi ye guṇāḥ ||*

i, 61.

21. The spirit involved in this Guṇa and the illustration given of it correspond exactly to those of Vāmana's *arthasleṣa* (see ch. VI, pp. 99-101 above).

Śabdaguna

- (iii) *Samatī*—absence of unevenness (*ai arsa-myena bhananam*) in the three structures²²
- (iv) *Mādhurya*—distinctness of words (*prthalpadatā* 1, 68a, *Vimāna* 111, 1, 20) arising from the absence of *vaṇḍh*
- (v) *Sukumāratī*—absence of harshness due to the use of mostly soft syllables (*anisthurā-lsai-a-pūyam* 1, 68c = Dandin 1, 69)
- (vi) *Arthavyakti*—completeness of the sentence from the words uttered (*sampūrṇa-ukhyatiam*, 1, 69a)²³

Arthaguna

- (iii) Nonrelinquishment of the sequence of ideas (*ai arsa-myam* *īamaratam*, 1, 79c)²⁴
- (iv) *Placidity* (lit — absence of severity) even under the influence of anger etc (*krodhā-dūṭṭyapātūyatā* 1, 80b)²⁵
- (v) Absence of harshness i.e. tenderness of ideas (*anisthurāta* 1, 80c)
- (vi) Faithful description of the nature of things (*stairā-pasya sāl sūt/ alhanam* 1, 81a-b)²⁶

22 This reminds one of Dandin 1, 47 (ch V, pp 65-67 above)

23 cf. Vamana, ch VI, pp 101-2 above

24 cf. Agnipurāṇa, ch VIIc, below

25 It corresponds partly to Dandin's *Guna* of the same name (see ch V pp 73-76 above)

26 cf. Vamana's *arthaguna* of the same name, ch VI, pp 166ff above

Śabdaguṇa

(vii) Kānti—Richness of words giving rise to a dignity in the composition (*ujjvalatvaṃ bandhasya* i, 69c)²⁷

(viii) Audāryya — liveliness in the composition (*vikaṭākṣara-bandhatvam* i, 70)²⁸

(ix) Udāttatā—mention of worthy epithets (*ślāghyair viśeṣaṇair yogah* i, 70c = Daṇḍin's Udāra in i, 79a).

(x) Ojas—superabundance of compound words (*samāsa-bhūyastvam* i, 71a = Daṇḍin, i, 80a)

(xi) Aurjitya—compactness of structure (*gāḍhabandhatā* i, 71 b = Vāmana's *śabdaguṇa* Ojas iii, 1, 5)

Arthaguṇa

(vii) Conspicuous presence of Rasas (*dīpta-rasatvam* i, 81c = Vāmana iii, 2, 14)

(viii) Grandeur of glory (*bhūtyutkarṣa* i, 81d)

(ix) Nobleness of intention (*ūśayasya utkarṣah* i, 82a)

(x) Emphatic assertion of a certain statement (*svādhyaya-vasūyasya arthesu viśeṣah* = i, 82 c-d)

(xi) Expression of anger gone to excess (*rūḍhāhaṃkūratā* i, 83a = Daṇḍin's Urjasvi Alamkāra ii, 275 c)

27. This is akin to Vāmana's *śabdakānti* (ibid).

28. It reminds one of Vāmana iii, 1, 22 (ch. VI, p. 106 above).

*Śabdaguna**Īrthaguna*

(xii) Preyas—an agreeable statement (*priyatarukhyānam* 1, 71c=Dandin's *Alamkāra* of the same name II, 275a)

(xii) Preference of a particular object (*anthevabhīstatā* 1, 83b)

(xiii) Suśabdātā—proper use of nouns and verbs i.e. grammatical correctness (*suptanam iṣṭupatīhi*, 72a=Bhāmaha 1, 14c)

(xiii) Use of auspicious expression for inauspicious idea (*danunesu adānu-nāḥ thapayāyāh* 1, 83 c d)²⁹

(xiv) Sāmādhī—Transference of the qualities of one to the other (*anyadharmanānām yad anyatīādharopanam* 172c d =Dandin 1, 93)

(xiv) Recourse to a pretext (*iṣṭyuralambanam* 1, 81a) in order to justify one's position

(xv) Śauksmyā—Use of words in which is involved a subtlety of sense (*antahsamjalparūpatī am* 1, 73a)

(xv) Comprehension of one's inner feeling from external gestures *sūksma-īthubhūdarśanam* 1, 84c)

(xvi) Gāmbhīryā—The quality of containing all concepts of

(xvi) Dependence upon the rules of Śāstra (*śāstrattha*

29 It corresponds to one of the Gunas in the *Agnipurāṇa* i.e. the *ubhaya guna* Prāsastya in 346/21-22 (cf. ch. VIIc below)

Śabdaguṇa

Dhavni (*dhvani-*
mattā i, 73c)

(xvii) Vistara — analytic
expression of idea
(*vyāśena uktiḥ* i,
73d)³¹

(xviii) Saṅkṣepa—Synthe-
tic expression of
idea (*samāsenābhi-*
dhānam i, 74a)³²

Arthaguṇa

savyapekṣatvam, i,
85a)³⁰

(xvii) a gradual mani-
festation of the
intended sense
(*artharīkūśaḥ* i,
85c)

(xyiii) Brevity in which
an extensive topic
is expressed in a
single sentence
(*arthasya saṁ-*
ṛtiḥ i, 85d)

30. This perhaps refers to a composition where the meaning is clear to the reader only when he knows the technicalities involved in the injunctions of *śāstra*. As for instance the meaning of the given verse

maitryādi-citta-parikarmavido vidhūya
kleśa-prahāṇamiha labdha-sabījayogūḥ |
khyātiṁ ca sattva-puruṣānyatayādhigamya
vāñchanti tam api samādhibhṛto niroddhum ||

i, ill : v. 114 cited from Śīsupālavadhā, IV, 55.

will not be intelligible unless one knows the meaning of the philosophical terms *maitrya-kleśa* etc.

31. It is akin to Vāmana's third variety of *arthapraudhi* (see ch. VI, p. 95 above).

32. This is partly equivalent to fourth variety (*samāsa*) of Vāmana's *arthapraudhi* with this difference that whereas in Vāmana's *Samāsa* several complete sentences are shortened into a single sentence by convenient grammatical forms, here great incidents which would otherwise have been described at length are expressed briefly in a single sentence or a half verse.

Śabdaguna

(xix) Sammitatva — the use of exactly as many words as are required to understand the sense (*yūradatthapadātiam* 1, 74c)³³

(xx) Bhāvika — utterance out of a deep emotion (*bhūato iñl yau ttiñ* 1, 75r)

(xxi) Gati — orderly sequence of ascent and descent (*ai olū-va ahayoh i ramah* 1, 75c-d = Vāmana's *śabdaguna Samādhi*, III, 1, 12)

(xxii) Riti — continuance or maintenance of the original manner (*upal ramasya nirvuhah*, 1 76r)³⁴

Arthaguna

(xi) Suitability or exact matching of word and sense (*Śabdarthau yatra tulyau stah* 1, 86r)

(xii) A trend of speech having a particular intention involved in it (*sābhuprāyol ti-ri-nyāsañ*, 1, 86c)

(xiii) Comprehension of one meaning from another (*arthād aī thanatarasyū-agamah* = 1, 87r-b)

(xiv) The sequence of actions from the very beginning (*utpattiyūdi-riyū-ramah* 1, 87d)

33 It appears to correspond to Vāmana's *arthaguna* Prasada (see ch VI, pp 99 above)

34 It possibly contains an absence of Prakrama bhongadosa, and it appears to approximate *śabca-samata* of Vāmana (ch VI pp 101-2 above) which involves a uniformity in the beginning, in the middle and at the end

Śabdaguṇa

(xxiii) Ukti— a particular cleverness of speech (*viśiṣṭā bhaṇitīḥ* i, 76c) on which perhaps a statement can be made to the point.

(xxiv) Prauḍhi — expressions involving a depth or maturity of sense (*ukteḥ parīpākāḥ*, i, 77a)

Arthaguṇa

(xxiii) Bringing out the sense intended with some amount of delicacy so as to avoid any vulgarity (*yadi svārtho bhaṇgyā bhavyo' bhidhīyate* i, 88a-b)³⁵

(xxiv) Bringing out the intended meanings (*vivakṣitārtha-nirvāhaḥ* i, 88c) in short clauses consisting of finely chosen words and expressions³⁶

Bhoja then proceeds to discuss the third set of his Guṇas, namely, those that are Guṇas in spite of being faults. Like the Doṣas, the *vaiśeṣika* Guṇas have been classified into three classes according as they belong to (1) the *pada*, (2) the *vākya* and (3) the *vāk्यārtha*. We shall discuss here the *vaiśeṣika* Guṇas corresponding only to the *padadoṣas* just to ascertain the general character of this set of Bhoja's Guṇas. The other two

35. This seems to correspond to Vāmana's *arthaguṇa* Udāratā, defined as *agrāṇyatvam* (ch. VI, p. 106 above) Bhoja's illustration too, (*tvam evaṁ-saundaryā* etc), is the same as that of Vāmana's Guṇa just mentioned. It appears that his expression *bhvaya* in Bhoja's *arthaguṇa* Ukti brings in the idea of absence of vulgarity.

36. Rāmsinha explicitly remarks: *kaver abhimatasya bhūyaso'py arthasya śvapenaiva vākyaena pratipādanam prauḍhiḥ* (com. on i, 88c, p. 74).

classes may better be studied in connection with the concept of *Dosa*. As these do not constitute a technical set of *Gunās*, later writers call them *Gunās* only secondarily and they rightly treat of them in the chapter of *Dosa*s the character of which should be first ascertained in order to understand the secondary *Gunās*. In ordinary circumstances harshness, superfluity, vulgarity etc should be avoided in poetry as distinct faults but when expressions involving them are used in anger or for the sake of a particular metre or when uttered by vulgar persons respectively, they do not produce the same amount of aversion in the reader, they rather fit in with the character and temperament of those who use them. Since the propriety (*aucitya*) which is the most important thing in poetry is not disturbed, later writers called these not *Dosa*s but *Gunās*, although they did not mean to include them under the technical class of *Gunās*. But Bhōjī has gone one step further and has boldly asserted that these are *Gunās* not by sufferance but in reality since under circumstances already noticed they do not destroy poetic effect but rather enhance it, and whatever enhances poetic beauty is its *Guna*. We should remember in this place that like the *śabda*- and *artha gunas*, the *Vaiśeṣika-Gunās* too are twenty four in number under each set. The following table will show under what circumstances the *padadosas* constitute the *vaiśeṣika* class of *Gunās* in Bhōjī's opinion.

Name of the <i>Dosa</i>	Its character	When it becomes a <i>Guna</i>
I. <i>Asādhū</i>	grammatically incorrect (<i>śabda-sāstra-viruddham</i> 1, 7 v)	in imitation (<i>anulāpane</i> 1, 91 c)

Name of the Doṣa.	Its character.	When it becomes a Guṇa.
VIII. Apratīta	what is frequently used only in the <i>śūstras</i> (<i>prasi-ddhain śūstra eva yat</i> i. 10d), and as much it is unintelligible (<i>apratīta</i>) to ordinary men.	in a conversation between persons who are acquainted with the technicalities of the <i>śūstra</i> (<i>tadvidyā-sambhū-ṣā'dau</i> i, 97 c-d)* ^o .
IX. Kliṣṭa	A word of which the desired sense is impeded by the intervention of certain words (<i>dūre yasyārtha-samvittiḥ</i> i, 11a).	when the sense is quickly understood in spite of the intervention of <i>atvam</i> <i>ṭityārtha-</i> te i, 98 c).
X. Gūdhārtha	use of a word in a less known meaning (<i>aprasiddhārtham</i> i, 11 c).	when that less-known meaning is explicitly hinted at (<i>vyākhyānūdiṣu</i> i, 99 c).
XI. Neyārtha	where the meaning is arrived at not directly but through synonyms (<i>srasaṅke-tapraṅkṣṭārtham</i> i, 12 a).	in riddles or conundrums (<i>prāhelikā-dīṣu</i> i, 100 c).

40. Viśvanātha too understands this Doṣa to be a Guṇa under similar circumstances (*jñatvaṁ ced vaktṛ-vācyayoḥ kār.* 582. p. 490).

Name of the Dosa	Its character	When it becomes a Guṇa
XII Sandigdha	a word which does not produce a definite meaning (<i>na yal padam niścaya</i> 1, 101 c)	when the particulars are known from the context (<i>bhaved niścaya</i> 1, 101 c-d)
XIII Viruddha	conceiving a meaning contrary to what is desired (<i>viparīṭa</i> 1, 102b)	when uttered with the precise object of producing a contrary effect (<i>tathābhūtābhīdhānena guṇaḥ</i> 1, 102 c-d)
XIV Aprayojaka	use of an epithet which is without any special significance (<i>aiśca</i> 1, 103b) with reference to the object to which it is applied	when the epithet is used on its own account i.e. possesses a significance of its own (<i>aiśca</i> 1, 103e)
XV Deśya	A word which has no etymological formation (<i>yad ai yut-pattim</i> 1, 14 a b)	If it is employed by a first class poet (<i>mahākavi</i> 1, 104e)
XVI Grāmya	It involves words that give rise to a sense of (1) aver-	When these (1) are accepted by people without

<i>Name of the Doṣa.</i>	<i>Its character</i>	<i>When it becomes a Guṇa.</i>
(Grāmya conti.)	sion, (2) indecency and (3) inauspicious- ness (<i>ghṛṇāvāt</i> , <i>aślīla</i> and <i>amaṅgala</i> i, 14 c-d)	any sense of aversion (<i>saṁvī-</i> <i>ta</i>), (2) indecent- ideas do not shine prominent- ly (<i>gupta</i>) and (3) they are used in a secondary sense (<i>lakṣita</i>) i, 105 c-d.

Bhoja divides each of *ghṛṇā*, *aślīla* and *amaṅgala* into three sub-divisions so that the *vaiśeṣika* Guṇas corresponding to the Grāmyadoṣa alone number nine. This together with the other fifteen varieties makes the number of the *vaiśeṣika* Guṇas corresponding to the *padadoṣas* twenty-four. It will be a useless task to follow in detail Bhoja's conception of the forty-eight *vaiśeṣika* Guṇas corresponding to the two sets of *rākya*—and *rākya-rtha-doṣas*. He hardly displays any appreciable amount of originality of treatment therein. Of the *vaiśeṣika* Guṇas corresponding to his *rākya-doṣas*, those in connection with Śabdavilīna (i, 111), Kramabhraṣṭa (i, 112), Visandhi (i, 113-114), Punarukta (i, 115), Bhagnayati (i, 124) and the Upamādoṣas (i, 120) have been clearly conceived after Daṇḍin whose *kārikās* and illustration he often utilizes. Then again the *vaiśeṣika* Guṇas corresponding to Bhoja's Arītimat set of *rākya-doṣas* (i, 126-134) generally follow Daṇḍin's conception of the Gauḍa ideal. Only in two instances a *kārikā* of Bhāmaha (i.e. definition of Prasāda, Bhoja i, 129=Bhāmaha ii, 3 c-d) and an illustration of Vāmana i.e. illustration of Vāmana's Samatā-viparyaya iii, 1, 11 =that of Bhoja's Anirvyūḍhadoṣa turning to be a Guṇa

1, 111 v 174) have been cited. Of the Gunas corresponding to Bhoja's *vāl yārthadosas* again, those in connection with Apartha (1, 136) Ekārtha (1, 138) and Sandigdha (1, 139) clearly display Dandin's influence upon Bhoja. These last cases we have already discussed (ch V pp 81-2 fn 51).

It will appear even to a superficial reader that Bhoja's treatment of the Gunas is lacking a definite system. Thus, there is an apparent confusion in the classification itself of the Gunas. Bhoja himself divides his Gunas into three classes namely, *bahya*, *abhyantara* and *raśesa* and in his opinion they all possess the dignity of positive excellences. But, really speaking, three distinct sets of Gunas are traceable in his treatment—one constitutes by itself a technical set and therefore possesses a positive value, while the other two presuppose a knowledge of the Dosas to understand them and therefore they may be said to be negatively conceived. The first set consists of Bhoja's general Gunas numbering twenty four each of which belongs separately to the word and the sense i.e. is both *bahya* and *abhyantara*. The second set of Gunas is mentioned in connection of the Ritis but it is curious enough that the character of these Gunas has not been determined. They are to be comprehended by implication from the Aritmat set of Dosas. The Gunas so deduced appear to be different from the general Gunas of the same name most of which have been defined after Vamanā and some after Dandin. The third set constitutes the *raśesa* Gunas which are excellences, in spite of their being positive blemishes. This is a defective position of which the later writers appear to be conscious when they take these to be Gunas only secondarily. Mere absence of a fault cannot be a positive excellence just as absence of disease is not health and a boy who is

'not bad' does not necessarily come under category of 'good' boys. Then again, the number of the Guṇas of earlier writers has been unnecessarily multiplied.

The distinction between the *śabdaguṇa* and the *arthaguṇa* has been observed more in theory than in practice; otherwise how could the *śabdaguṇas* (1) Gāmbhīrya which includes all concepts of Dhvani and (2) Prauḍhi which involves a maturity of conception (both having therefore a direct reference to the sense) be treated as *śabdaguṇas*? To the *śabda-guṇa* Preyas and the *artha-guṇa* Anrjitya belong the same characteristics as to the figures Preyas and Urjasvin respectively of Daṇḍin both of which involve the sense. It is, therefore, difficult to see if one is a *śabda-guṇa* why the other should be an *artha-guṇa*. Besides, there are some other Guṇas, namely, Saukṣmya (*śabda*), Prauḍhi (*artha*), Vistāra (*śabda*), Saikṣepa (*śabda*) and Sammitatva (*artha*) etc. in which the word and sense seem to be equally important: yet they have been treated as belonging to the one or the other. The standard of *āśrayāśrayibhāva* in determining the *śabda-guṇa* and *artha-guṇa* has been considered by the post-dhvani theorists ⁴¹ to be defective in itself; and even when this standard is not rigidly followed there is no end of inconsistency. If after Bhoja a separate Guṇa has to be evolved for every subtle intention of the speaker, for each of his gestures and for every manner of speaking, the Guṇas will far exceed the number twenty four and they will practically be innumerable. Bhoja is greatly influenced both by Vāmana and by Daṇḍin but very rarely has he been able to harmonise their views with his own. As for instance, Vāmana does not treat Rasa as an important element of poetry and so he has included Rasa under his *arthaguṇa*

41. See Sāhityadarpaṇa, p. 548, *vṛtti* under Kār. 644.

Kānti; Bhoja treats Rasa separately and in detail as an important element of poetry with all its accessories and his inclusion again of Rasa under Kānti, under Vāmana's influence, serves to make his inconsistency more marked. The element of Dhvani, of which he must have been fully conscious, has not been given any independent treatment but some aspects of a 'suggested sense' have been included under the *śabda-guṇa* Gāmbhīrya and the *artha-guṇas* Bhāvika and Gati. Sometimes he borrows the definition of a particular Guṇa from either Vāmana or Daṇḍin and the character of the same Guṇa of the other writer gives him an opportunity of evolving a new Guṇa. Thus, his *śabda-guṇa* Ojas is the same as Daṇḍin's Ojas (*samāsa-bhūtyastva*), whereas the character of Vāmana's Ojas (*gāḍha-bandhatva*) is found in his *śabda-guṇa*, Aurjitya. His *śabda-guṇa* Audārya (*vikāṣākṣara-bandhatva*) corresponds to Vāmana's Guṇa of the same name, and Daṇḍin's second Udārātā appears in his treatment as a separate Guṇa, Udāttatā. Then again, the different varieties of Vāmana's *artha-praṇḍhi* have formed separate Guṇas in Bhoja. All this led to the unnecessary and illogical multiplication of the Guṇas. It is probably apprehending this that the Dhvani theorists limited the number of Guṇas down to three, characterising them on quite a novel basis. Bhoja was considered by their followers to be so uncritical that they completely ignored his treatment.

Although Bhoja's treatment is not free from the defects of an unsystematic compiler, it is, no doubt, clear and intelligible unlike the Agnipurāṇa to which work we shall presently turn. It will be seen that whatever the Purāṇa-kāra says is at best vague; it lacks directness and system making it thereby almost impossible for his reader to understand exactly his definitions and theories. Bhoja, on the other hand, is

free from this vagueness ; what he means to say he says with boldness and some amount of system so that there is no difficulty in understanding his treatment and views. He may be uncritical but he is not vague. He has spared no pains in trying to make his treatment elaborate and intelligible by means of copious illustrations which are so sadly lacking in the Purāṇa. Bhoja's treatment, considered on its own merit, is unsystematic and uncritical, but this is due not so much to his lack of boldness and ability of presentation as to his attempt at compiling traditional views without their original spirit and advocating a line of opinion which does not generally follow the treatment of any particular orthodox school.

C

The author of the Alaṅkāra portion of the Agni-purāṇa is the last of the remarkable writers who have kept apart from the orthodox schools of thought. The scrappy, vague and often unsystematic and chaotic character of this section of the Purāṇa, the want of reference to any particular view there-of in any well-known Alaṅkāra work, the curious coincidence in thought and expression of the section specially of the *rīti-nirūpaṇa* chapter there-in with the Śṛṅgāraprakāśa of Bhoja as noted by V. Raghavan¹ and the very cogent argument regarding Śṛṅgāra as *the* Rasa and of the other Rasas as subsidiary thereof—a point emphasised by Bhoja in his own statement²

1. I. H. Q. Vol. X, No. 4, p. 774.

2. *āmnāsiṣur daśa guṇān sudhiyo vyanantu |*

śṛṅgāram eva rasanūd rasam āmanūmah ||

Śṛṅgāraprakāśa. ch. I.

and already pointed out by S. P. Bhattacharyya³ would lead us to place the date of this section of the work later than Bhoja.

In his definition of *kāvya-lāyāṃ sphuṭadalāṃlāram* *gunatad dosataryatam*—the author mentions some of the established elements of poetry. The figures of speech must be conspicuously present in it—the poetic excellences (Guna) must be there but it must be free from the poetic flaws (Dosa). The other elements, namely, Dharma, Rasa and Riti have not been mentioned in the definition but the writer has treated of them elsewhere in his work. Rasa has been mentioned in connection with the *mahālakṣya* (special variety of poetry ch. 337) as well as with the drama (ch. 339). Although Rasa has not been included in the definition, it has been later on described as the life (*jīvitā*) of *lakṣya*⁴ and treated in some detail in the chapters 339-342. Riti has been once mentioned along with Vṛtti, Pratyuti, Bhāva, Rasa and Guna in connection with *mahālakṣya* (337-31-32) and has again been treated in fuller detail in connection with the drama (ch. 340) where Riti, Vṛtti and Pratyuti constitute special cases of Anubhāva. We have seen that Bhāva's Guna, Dosa and Alankāra constitute *ānubhāva* or *anubhāva* which calls forth Rasa. The Parāṇa generally follows the same process in the treatment of the Ritis, the Vṛttis and the Pratyutis but accepted though they are as *anubhāvas*⁵ they do not all constitute *ānubhāva*.

3 Psychological Basis of Alankāra Literature in the Sir Asutosh Mookerjee Silver Jubilee Volumes, Orientalia, Part, 2 p. 675

4 *rā - ī idigdhya pradhāne pi rasa evātra jīvitam* (337/33)

This couplet has been quoted by Viśvanātha in support of his definition of *kāvya* (SD ch. 1 p. 17)

5 The *anubhāva* has been generally defined as *manorāga-buddhī vapusām ārambhah* (339/44-45) implying (i) external manifestations due to peculiar mental action (*mana ārambhā* 339/46

They are characterised as *buddhyārambha* or intellectual effort which helps the comprehension of the art of dramatic speech, (*vācoyuktiḥ* = *vāgārambhaḥ* 339/51). The expression *vāgvidyā-sampratijñāne* (in the matter of understanding the art of speech 340/1) is a more direct evidence justifying^a our interpretation that the Ritis etc. help the proper understanding of *ālāpa*, *pralāpa* etc. (339/51-52) which are special cases of *vāgārambha* (339/51) or *vāgvidyā* (340/1) or the art of dramatic speech.

(ii) mode of dramatic speech (*vācoyuktiḥ* = *vāgārambhaḥ* 339/51)
 (iii) intellectual effort giving rise to the striking mode of dramatic speech (*buddhyārambha* 339/54) and (iv) physical movements of the actor (*śarīrārambha* 341/1) which represent respectively (i) *sātvika* (ii) *vācika* (iii) *āhārya* and (iv) *āṅgika abhinayas* (342/2). It ought to be noted, in this connection, that all the *buddhyārambha anubhāvas* do not come under *āhāryābhinaya*. Rīti comes under *vācītabhinaya*, Pravṛtti under *āhāryābhinaya*, and the vṛttis under different *abhinayas* according to the peculiar nature of its different varieties. The reading *buddhyārambha-pravṛttayah* in 342/2 is a defective one and it cannot lead us to any definite interpretation. V. Raghavan's exposition (*buddhyārambheṣu triṣu, yā tṛtīyā, pravṛttir iti* etc. I. H. Q. Vol. X, No. 4, p. 770) is open to objection in more ways than one. How can this word be singled out from the entire compound word in order to connect it with the word *āhāryaḥ*? Why should Pravṛtti be in the plural number? The compound of the seventh case-ending *buddhyārambheṣu (nīrdhārāṇa)* with this word, though permissible, stands condemned on that score.

6. The reading *bodhāya eṣa vyāpāraḥ subuddhyārambha iṣyate* (in verse 54, ch. 339) seems to be corrupt. Maintaining the reading as it is, it is difficult to connect the word *bodhāya* with *vāgārambha* (verse 51) with which it should bear, from the context, a clear relationship. Should the reading be *eṣāṃ bodhāya vyāpāro buddhyārambha iṣyate* so that *eṣāṃ* may refer to the different varieties (*ālāpa* etc.) of *buddhyārambha*? This reading appears to be in conformity with what the author has said in 339/44-45 (*manovāg-buddhi-vapuṣām.....ārambhaḥ*) and in 342/2 (*stambhādīḥ sātvika.....āhāryo buddhyārambha-pravṛttayah*).

But while the Purāṇakara's Rīti, Vṛtti and Pravṛtti all ultimately go to constitute *anubhūta* the writer, does not explicitly state whether these call forth Rasi. Of course the manner and context,⁷ in which the treatment of *vibhāṭas* and *anubhāṭas* has been brought in, undoubtedly show that these are factors in the realisation of Rasi. But the Purāṇakara does not explain the process of this realisation nor does he clearly discuss the relation between the Ritis and Rasi which can be understood only indirectly from the use of the *vāgvidya sampratijñane* in beginning of the chapter of Ritis.

The Ritis here have no relation with the Gunas which have been treated afterwards as absolute entities. They constitute such poetic factors as help the proper understanding of *vagvimbha* or mode of *dramatic* speech which must be differentiated from the mode of *poetic* speech (*gīṛam mārṅa*) of Dandin. Dandin's treatment of *gīṛam mārṅa* is general whereas the Purāṇakara's treatment of Riti comes in connection with his discussion about *abhinaya* which applies directly and explicitly to the drama. But this theoretic distinction is more apparent than real for the fundamentals of poetry and of the drama have not been very sharply kept apart. The Rasas as well as the Ritis appear to have been equally associated with poetry and drama. And as a matter of fact all the elements, namely, Vṛtti, Pravṛtti, Bhava, Riti, Guṇa and Rasi have been mentioned as belonging to *mahakavya* also⁸. Moreover,

7 In 339/35 it has been remarked that poets should deal with Rasas and Bhavas in poetry (*kaviḥkṛt yojanīyā vai bhavah kavjādike rasah*) and immediately after that the *vibhavas* and *anubhavas* have been defined and discussed in detail.

8 *sarva vṛtti pravṛtta~ca sarva bhava prabhatitam |*
sarva rīti rasair jastan pustan guṇa vibhūsanaiḥ ||

the treatment of *Alaṅkāras* which have been defined as *kāvyaśobhākara dharma* (342/17) commences at the middle of a chapter that begins with dramatic representation (*abhinaya*). All this tends to show that the *purāṇakāra* did not observe a theoretical distinction between the fundamentals of poetry and drama—the characteristics of both having been dealt in a more or less confused and uncritical way without any sharp line of demarcation. This lack of consistency was perhaps due to a merely eclectic and uncritical attempt to make a compilation of previous speculations, both orthodox and unorthodox.

The *Purāṇa* mentions four *Rītis*, namely, *Pāñcālī*, *Gauḍī*, *Vaidarbhī* and *Lāṭī*, the last being added to *Vāmana's* enumeration of three *Rītis*. The use of the expressions like *gauḍadeśīya* and *lāṭaja*⁹ clearly indicates that the writer, like *Vāmana*, held the same view that the names of *Rītis* were derived from the names of the countries in which they were specially favoured. We have already seen that the *Rītis* in the *Purāṇa* have not been distinguished from one another by the presence or absence of certain poetic excellences (*Guṇas*). They have been classified according to (1) the absence or presence in varying degrees of compound words¹⁰ (2) the

9. *vāgvidyā-saṁpratijñāne rītiḥ sū'pi catuṣvidhā |*
pāñcālī gauḍadeśīyā vaidarbhī lāṭajā tathā ||

340; i.

10. *Rudraṭa* is the first writer to bring in compound words in connection with the *Rīti*. He mentions four *Rītis* of which *Vaidarbhī* does not contain compounds (*vṛtter asaṁsūya vaidarbhī rītir ekaiva.....Kāvyaśobhākāra*, II, 6 c-d), while varying degrees of compound words are found in *Pāñcālī*—*Lāṭiyā* and *Gauḍiyā*. He says :—

- dvi-tri-padā pāñcālī, lāṭiyā pañca vā sapta vā yāvat |*
śabdāḥ saṁsāvanto bhavati yathāśakti gauḍiyā ||

ii, 5.

exuberance or paucity of metaphorical expressions and (3) the variations in the degrees of softness, if present. Thus the Pāñcālī must be soft in diction (*mṛdī...* 340, 2a) endowed with metaphorical expressions (*upacāra-yutā...* 340, 2a) and must contain short compounds (*hrasva-vigrahā...* 340, 2b). The Gaudīyā, on the other hand, contains long compounds *dīṅgha-vigrahā...* 340, 2d)

It is to be noted that Rudraṭa makes no mention of the technical Guṇas accepted by other writers but in connection with his description of *vāṭī* (ii, 7-8), he emphasises the characteristics which a *vāṭī* ought to possess. There it is implied that a sentence should contain words which

(1) are agreeable, (*cāruṇyam*),

(2) are not meaningless in the particular context (*pusṭārtha*).

(3) are quite expressive of the sense required (*vācīka*.)

(4) are capable of standing a scrutiny (*kṣodakṣamam* probably suggesting the absence of what is vulgar and commonplace).

(5) free from any touch of blemishes (*ikṣurṇyam*).

(6) stand in exact need of the sense (i.e. are neither more nor less than what are required = *anyūnādhiḥ*.)

(7) maintain the proper sequence (*sukrama*.)

In the next *kārikā* (i.e. i, 9) Rudraṭa names these characteristics as excellences of words (*padaguṇa*) and remarks that besides possessing the above excellences, the sentence should be elegant (*vacaḥ śānta eva śabdān vacanāyā yāh karoti cārutvam*) *satyapī sakāḥ yathodita-padaguṇa-sāmye'bhīdhitveṣu*.) And what does this elegance contribute to? He says that it contributes to a 'grace of structure' (*saṁvṛtā cārutvam* .. ii, 10) which is present in expressions like *tarupāṅktir asaṁkṣaiva mune* (the row of trees occupies a wide space, oh sage! instead of *taruḥyurtevarṣe* (*taru + āḥ + uru + eḥ + ṛṣe*). It will appear, therefore, that what Rudraṭa values most is the beauty of wordstructure, free from any touch of poetic defects. He seems to be one of those who consider absence of fault to be an excellence in itself.

and is of uncertain import (*anavasthita-sandarbhā*..... 340, 2c)¹¹. The Vaidarbhī must be absolutely free from compound words (*mukta-vigrahā*.....340, 3d) and the composition should not be too soft (*nūti-komala-sandarbhā*.....340, 3c), it should usually be devoid of metaphorical expressions and even when these are present there must not be too many of them (*upacūrain na bahubhir upacūrain vivarjitā*.....340, 3a-b)¹². And

11. *anavasthita-sandarbhā* literally means 'where the composition is of an unsettled nature'. It may also mean 'where a regular connection is lacking'. It is not fully clear what the expressions like *anavasthita-sandarbhā* or *sphuṭa-sandarbhā* really mean or what this uncertainty or clarity is due to. The uncertainty may be the effect of either playing upon words in the form of intonation pun or paranomasia or if strictly applied to drama it may be due to what we call 'dramatic irony' where the poet aims at presenting some fact beyond what is actually understood from the words used by the speaker. Here the *sandarbhā* (composition or speech) is *anavasthita* (unsettled or uncertain) because it produces one effect upon the person spoken to and another on the audience. But the difficulty of explaining the expression, as referring to dramatic irony is that this latter is not limited to any particular Rīti e.g. Gauḍī (and for the matter of that to a mode of dramatic speech) as belonging to a particular country but it is a special case of dramatic technique which may occur in any drama of any country. If, on the other hand, these expressions (*anavasthita-sandarbhā* and *sphuṭa-sandarbhā*) are explained in connection with poetry in general the latter expression may bring in the idea of a clarity of sense such as is involved in Daṇḍin's Prasāda and Arthavyakti Guṇas and the former may stand for the reverse of that. But then should clarity of sense be present only in Lāṭī and in no other Rīti? And why should Gauḍiyā be marked by a veritable defect?

12. The reading appears to be corrupt. Our interpretation has been based upon taking the first *upacūraiḥ* as *upacūrain lakṣitā*.

lastly in *Lāṭiyā* the compound words must not shine too prominently (*nāti-ī sphuṭa-igrāhū*.....340, 4b)—the composition should be clear and easily understandable (*sphuṭa-sandarbhū*.....340, 4a) and there should not be a long series of metaphorical expressions¹³. As of the *Ritis* so of the *Vṛttis* the *Purāṇakāra* gives no general definition, but the characteristic feature of the *Vṛtti* has been described as *Kriyāsvaṛiṣamū* (=keeping in strict accordance with the action of the drama.....340, 5a)¹⁴. No sharp distinction has been drawn between the *Riti* and the *Vṛtti*. Not a word has been spoken to define, describe or explain *Pravṛtti* which has been mentioned as a division of *buddhyārambha* like *Riti* and *Vṛtti* in 339, 54. This makes it highly probable that the present chapter of the work has not come down to us in complete form as noted by V. Raghavan (*loc. cit.*).

Judging the *Purāṇa's Ritis* as they are it would appear that they are not themselves the intellectual efforts (*buddhyārambha*) of the actor but their inclusion under

13 The reading *parityaktābhi bhūyo'pi rupacārair udāhṛtā* as found in the printed text is undoubtedly obscure. We would accept V. Raghavan's emendation *parityaktātibhūyobhir upacārais udāhṛtā*. (I. H. Q Vol. IX, No. 4, p 774) which gives a definite sense. We have explained the *Ritis* as they appear from the text of the *Agnipurāṇa* studied independently. If they are read in the light of the *Ritis* in Bhoja's *Śmāraprakāśa* as quoted by V. Raghavan (*loc cit*) it appears that the first foot of 340/3 (*upacārair na ouhubhiḥ*) should be taken with *Gauḍiyā*. So that it may be equivalent to the expression *nātyupacāra-vṛttimat* one of the characteristics of Bhoja's *Gauḍiyā*. The last three feet of 340/3 would then give us the character of the *Purāṇakāra's* *Vaidarbhi* and the expression *upacārais vivarjitā* (A.P) would correspond to *anupacāra-vṛttimat* (Ś.P. as quoted by Mr Raghavan ...*loc cit.*)

14. We shall see hereafter that the *Riti* depends for its effect on words and the *Vṛtti* on action.

the *buddhyārambha* variety of *ambhāva* may be justified in the sense that they are the external manifestations of the intellectual skill of the writer. One who is versed in these may understand the art of the dramatic speech since the function of the Rītis has been explicitly mentioned as helping understanding of that art (*rāg-vidyā-sampratijñāne*.....340, 1a). Now, although the Rītis here stand somewhat like means to an end yet it is probably implied that dramatic speech itself is restricted to some or all of these Rītis : in other words the different varieties of dramatic speech (*rāgārambha*) like *ālāpa pralāpa* etc. (339, 51-53) find their expressions in short or long compounds, soft or hard syllables and metaphorical expressions which all form the basis of the Rītis. If one, with a knowledge of the Rītis which consist of nothing but the absence or presence of compound words and metaphorical expressions, is entitled to the proper understanding of dramatic speech the only conclusion possible is that the Rītis form a part and parcel of the different varieties of dramatic speech even if they are not identical with them. In brief, the Rītis as treated in the Agnipurāṇa may be taken to mean the particular mode of diction in which the dramatic characters speak. But the Purāṇakāra's treatment of the Rītis along with Vṛttis and Pravṛttis in connection with the drama stands unique in the history of Sanskrit poetics and dramaturgy and in spite of explaining them in connection with drama they can unhesitatingly be regarded as having a wider application to poetry in general.

As for the classification of the Vṛttis, he follows partly the principle in Bharata's Nāṭyaśāstra (ch. XX. K. M. Text) with this difference that the Vṛttis here have not been assigned to any particular Rasa. We have seen that Bharata and following him other writers of dramaturgy assign the Kaiśikī Vṛtti to Śṛṅgāra, Hāsyā and Karuṇa.

The Purāṇikāri's description of Vṛtti as *śrīṅśāntasamā* (340-7a or *śrīṅśānta nīyamah* = that guides the action of the drum) appears to imply that they depend for their effect upon the action of the drum and not upon the words or style thereof, and it is here that the Vṛttis are distinguished from the Ritis.

Coming to the Gunas the Purāṇikāri remarks¹⁵ at the very outset that poetry without Gunas cannot be charming even if it is endowed with Alankāris which would lead the reader for a moment to believe as if he assigns a more important place to the Gunas than to the Alankāris like his predecessors of the Riti school. But his definition of Guna is 'that which imparts a great charm to poetry (*śrī lāṅcye mahatīr chūyīm anugrahaṇī*

346, 31) is not fundamentally different from that of Alankāri is 'attributes that beautify poetry (*lāṅcya-śobhālarā dharmaḥ* 342-17). The latter definition is borrowed *verbatim* from Dandin but taking the two definitions together it is not clear whether the Gunas constitute a more important element than the Alankāris in the treatment of the Purāṇikāri. As regards this distinction between the Guna and the Alankāri the Purāṇikāri does not seem to have availed himself of the more clear-cut treatment of Vāmana and Dandin. As a matter of fact the fundamental distinction between Gunas and Alankāris is not at all apparent in his treatment, and he has incorporated in some of his Alankāris such characteristics as have been associated with Gunas by other writers.¹⁶

15 *alanīkṛta i aśī prītya nī lāṅcya nī virgunarā bhavet i
śaṅkṣyālalite śrīnārī hāro bhārāyate param i*

(346-1)

16 He borrows the definition of Daṇḍin's *Śamīdha* (Guna word for word but treats it in connection with Lakṣaṇā which comes in the process of dealing with *abhinaya* as one of the six

The relation between Guṇas and Doṣas in the Purāṇa appears to be the same as in the treatment of other writers. The Doṣa has been described as *udvega-janako doṣaḥ sabhyānām* (347, 1) i.e. Doṣa creates a sense of aversion in the readers—which is evidently the result of its destroying the poetic effect which the Guṇa serves to heighten. Thus, the Purāṇakāra's position is not at all different from that of Vāmana in whose opinion the Doṣas bear characteristics opposite to those of the Guṇas and *vice versa*. If so, it may be argued that there is 'no necessity for mentioning the Guṇas separately' meaning thereby that the Guṇas should be understood by implication from the Doṣas. To this the Purāṇakāra replies that Guṇas like Śleṣa and Doṣas like Gūḍhārtha have been clearly distinguished.¹⁷ By this he perhaps suggests that it is not to be understood that Śleṣa and such other Guṇas are always the exact opposite of Doṣas like Gūḍhārtha etc. but that the Guṇas as a class ought to be distinguished from the Doṣas as such in this that the effect of the one upon poetry and consequently upon the reader will be quite opposite to that of the other. The simple fact deducible therefrom will be that the Guṇas adorn poetry and please the reader, while the Doṣas mar the poetic effect and produce a sense of aversion in his mind.

śabdārthālaṅkāras (345, 2) Daṇḍin's Samādhi Guṇa, as we have previously seen, 'is a mode of poetic transference resting finally on Lakṣaṇā'. But Lakṣaṇā itself is treated by the Post-dhvani writers like Maṃmaṭa neither under the Guṇas nor under the Alaṅkāras but separately as a mode of comprehension of the meanings of words and expressions.

17. *na ca vācyaṁ guṇe doṣābhūva eva bhaviṣyati |*
guṇāḥ śleṣādayo doṣā gūḍhārthādyāḥ prthak-kṛtāḥ ||
 (346, 2c-d)

The reading in the printed text is evidently corrupt.

The Purāṇa-kāra's classification of the Guṇas is somewhat remarkable. We have seen that neither Bharata nor Daṇḍin gave us any classification of the Guṇas. It was Vāmana who for the first time classified each of the Guṇas under two heads according as it belonged to the word or to the sense, thus doubling the number of the traditional Guṇas. But the Purāṇa-kāra deviates from that traditional number and sometimes from nomenclature, and in addition to Vāmana's classification he evolves a third set of Guṇas belonging to the word as well as to the sense. We have seen (p. 159) that Bhoja and Prakāśavarṇa also enumerate three sets of Guṇas but their classification differs from the Purāṇa-kāra's in this that the third set which they enumerate is not restricted to those Guṇas that belong both to the word and to the sense but it deals with Doṣas which have ceased to be such on account of their not marring the poetic effect. It is remarkable that the Purāṇa-kāra also speaks of Doṣas ceasing to be such under special circumstances¹² but unlike what we find in the treatment of Bhoja and Prakāśavarṇa this particular type of his Doṣas does not constitute a technical set of Guṇas. The Purāṇakāra classifies the Guṇas first under two heads: Sāmānya and Vaiśeṣika (316, 3c-d). The Sāmānya has further been classified (346, 4c-d)

18. The following shows some of the instances where Doṣas do not disturb the poetic effect in the opinion of the Purāṇa-kāra, (1) *Ghṛhārthatā* or hidden meaning does not produce aversion (*na duḥkṛhālarotī* 347, 251-b) in a difficult composition (*duḥkṛte* 347, 25b) which possibly refers to puzzles and conundrums, (2) *Grāmyatā* or inelegance is not a fault (*na grāmyatāḥ teḥ kīrī* 347, 25c) when it occurs in the speech of a vulgar or illiterate person or its use is sanctioned in the Śāstra (*prasiddher loka-śāstrīyoh* 347, 25d) (3) Difference in number, gender and case-endings (*vibhakti-sūtrīyā-lūgānām bhinnatvam* 347, 291 d) between the *upamāna* and the *upameya* (*upamāno-pameyayoh* 347, 29d) is sanctioned where such difference does not disturb the wise mind (*yatraḥ kego na dhīmatām* 347 | 29 b.).

into (1) the *śabda-guṇa* (2) the *artha-guṇa* and (3) the *ubhaya-guṇa*. The *śabda-guṇas* have been enumerated as seven. Satī and Yaugikī appear like two technical Guṇas but Mr. Raghavan (*loc. cit.*) has already shown that the reading here is corrupt. These are not found in the list of definitions where Ojas (346, 10a-b) replaces them. Thus the total number of *śabda-guṇas* is really six.

I. Śleṣa—It is defined to be a particular arrangement of words which produces a coalescence or cohesiveness in the structure (*suśliṣṭa-sammireśatram śabdānām...* 346, 6c-d). Although it has not been made clear what this cohesiveness is due to, yet it may be generally assumed that this Guṇa of the Purāṇa incorporates in it characteristics of Vāmana's *śabda-guṇa* Ojas which appears to correspond partly to Daṇḍin's Śleṣa.

II. Lālitya—It is said to exist where the letters are already combined in the words by grammatical *guṇa*, *ūdeśa* etc. and there is hardly any necessity of further euphonic combinations¹⁰.

19. *guṇūdeśādīnā pūrvam pada-sambaddham akṣaram |*
yatra sandhīyate naiva lālītyam udāhṛtam ||

(346,7).

It is not known what the author really means. If the changes due to grammatical *guṇa*, *ūdeśa* etc. be accepted, it is difficult to see why rules of euphonic combination, if applicable, should be debarred from being used. Does this Guṇa bear any idea of the negation of Kaṣṭatva-doṣa which consists in inconvenience of pronunciation (*asukhoccāryamāyatvam*, 347, 10) due, for instance, to bad *sandhi*? In that case Lālitya would exist in compositions where *sandhi* is permissible only where it is absolutely necessary, (e.g. where the syllables combine into a single word or where the combination takes place between the root and its prefix etc.), or where it, being optional, does not give rise to the *Kaṣṭatva-doṣa*. It would appear, therefore, that in Uttara-rāmacarita VI, 19 *-vīro rasaḥ kimayam aītyuta darpa eva*, the *sandhi* in *aīti* (*ā+eti*) is absolutely necessary but the word-structure is such as to create a difficulty in utterance if *aīti* is further combined with *uta*.

III The printed text appears to be corrupt in this place. The definition of *Gāmbhīrya* should probably be

visista-lal sanollel ha-lel hyanuttāna-sābdagam ।

gāmbhīyam lathayantyāyās tad cānye susābdatām ।

Here *lakṣaṇa* evidently refers to the entities *sup* and *tin*—the two well marked divisions of *pada*. *visistollel ha* means *vyutpatti*. *lelha* means *camatīūralāri*. *uttāna* is open or, spreading out over the surface.

The definition would then mean that *Gāmbhīrya* is that *Guṇa* which is beautiful on account of the particular mention of *sup* and *tin* and which does not lie on the surface of the expression (*anuttāna-sābdagam*) or the direct meaning of words. Thus, *Gāmbhīrya* of the *Āgaipurāṇa* appears to correspond partly to the *śabda-guṇa* *Gāmbhīrya* of Bhoja (VII B p 163). The expression *visiṣṭa-lakṣanollekha* would remind us of another *Guṇa* *Suśabdātā* of Bhoja (p 163) which the *Āgaipurāṇa* thinks to be covered by the expression *tad cānye susābdatām*. It is quite possible that the *Purāṇakāra* includes two different *Guṇas* (*Gāmbhīrya* and *Suśabdātā*) of Bhoja in his *Gāmbhīrya* and tries to do away with the twenty-four *Guṇas* found in Bhoja's *Sarasaṅgīṭa-anthabharana*.

IV. *Sukamīritā*—It consists in words composed mostly of unharsh syllables (*amīthurāl sara prāya-sābdatā* 346, 9a b). It ought to be noted that this definition bears proof of the *Purāṇakāra*'s close borrowing from Dandin and therefore it may be explained in the light of the latter's *Guṇa* of the same name (ch V p 72).

V. *Audīrya*—It consists of clearness of expressions (*uttānapadatā* 346, 9c) and of praise-worthy epithets (*yutam ślāghyaṇa visesanatā* 346, 9d). This appears to include Bhoja's *Prasāda* p (160) and *Udātātā* (p 162).

VI. *Ojas*—It consists in the superabundance of compound words and it forms the life-breath of metricity.

and other composition. As in some of the previous instances, the definition of this Guṇa is not the Purāṇa-kāra's own but derived from Daṇḍin²⁰.

The *artha-guṇas* are enumerated as six in number and they have been thus characterised :—

I. *Mādhurya*—It consists in maintaining tranquil forbearance and calmness of appearance under the influence of anger and malice²¹.

II. *Saṁvidhāna*—It exists where there is effort (*parikaraḥ*...346, 13c) to gain a wished-for object (*apekṣita-siddhaye* ..346, 13d).

III. *Komalatā*—It is characterised as a special arrangement of words (*samīreśa-viśiṣṭatā*...346, 14b) which is free from harshness and inelegance (*kūṭhinyādinirmukta*...346, 14a) and which does not at the same time give rise to laxity (*tīraskṛtyaiva mṛdutūṁ bhūti*...346, 14c-d). It is difficult to see what this definition exactly means. As it is, it appears to stand midway between the two extreme structures of composition—harsh and loose.

IV. *Udārata*—It exists where the exact inner significance (*ūśayasyūṭisauṣṭhavam*...346, 15) is very easily comprehended (literally : falls to one's comprehension at

20. *Ojaḥ samūsa-bhūyastvam etat padyūdi-jīvitam*.....346, 10a-b). For *padvūdi* an alternative reading *gadyūdi* has been suggested in the foot-note.

21. The construction of the verse (*krodherṣyūkūragūmbhīryam mādhuryam dhairya-gūhitā*...346, 13a-b) is peculiar. The seventh case-ending appears to have been dropped in *krodherṣyū*. Bhoja, in his definition of *artha-mādhurya*, appears to make the construction clear (*krodhūdāvapy atīvratā*.....i, 80b,). MM. Panchanan Tarkaratna's reading : *krodherṣyūkūra-gūmbhīryam mādhuryam dhairya-gūhitā*...(346, 13. ed. Vangavasi Press, Calcutta) is also not justifiable.

even a superficial attempt -*lakṣyaḥ sthūla-lakṣaṇa-pratītiḥ*...346, 15a-b).²²

V. *Prādhī*—It is said to consist in mature logical reasonings *prādhī yuktayo hetugarbhīṇyaḥ*...346, 16c-d) that help the completion *anūhāsyopapādikāḥ*...346, 16b) of the subject of discourse.²³

VI. *Sāmayikatā*—consists in the apprehension of that particular sense where the convention is applied either by itself *i. e.* independently or otherwise (as for instance on the basis of something like a derivative meaning.)²⁴

The *Ubhaya-guṇa* again has been classified under six different heads as follows :—

I. *Prasāda*—It consists in the use of words of which the meanings are too well-known *suprasiddhārthapadātā*... 346, 19c).

22 MM. Panchanan Tarkaratna (op. cit.) rightly reads *lakṣyaḥ*.

23. The reading *abhipretāḥ prati hatam . .* (346 16c) is corrupt. MM. Panchanan Tarkaratna (op. cit.) reads *abhipretāḥ prati yataḥ* which appears to be correct

24. The reading in the printed text is very corrupt. Should we accept the reading *rūddhāntaḥ* (as suggested in the foot note) for *bāhāntaḥ*? *samajogataḥ* should probably be *samayo yataḥ*. The text would then stand thus :—

*svatantrasūnyātantrasya rūddhāntaḥ (?) samayo yataḥ
tata vyutpattir arthasya yū sāmāyikatetī sū || 346 | 17.*

As hinted by Mr. Raghavan (*loc cit*) this *Guṇa* may be illustrated by verses like

(1) *vīrahīṇī-gaṇa-carvaṇa-sādhanam vidhur ato dvījarāja
iti smṛtaḥ* (Naiṣadha, IV 72 c-d).

(2) *sa kṣatriyas trāṇasakaḥ satām yas
tat karmukam karmasu yasya śaktiḥ* | *kīrāta*, III 48, a-b.

II. Saubhāgya—It implies, like Daṇḍin's Udāratā, an elevation consisting of the expression of some high merit.²⁵ It is evident that in his attempt to follow Daṇḍin's definition our author has lost all sense of consistency and the mention of *udāratā* in this connection raises a doubt whether this Guṇa is to be named Saubhāgya or we are to understand that the Guṇa Udāratā has a three fold characteristic according as it belongs to the *śabda*, to the *artha* or to both.

III. Yathāsaṁkhyā—implies subsequent mention of things in the order of things previously mentioned *i. e.* respective statement, first for first, second for second and so on. This corresponds to the Yathāsaṁkhyā alaṁkāra of later writers²⁶

IV. Prāśastya—It consists in describing in appropriate time even horrible objects in unharsh *i. e.* agreeable words and expressions.²⁷ It may partially approximate to Vāmana's *arthaguṇa* Saukumārya, where inauspicious statements like *mṛtam* etc. are avoided by the use of some agreeable expressions like *yaśaśśeṣaṁ gatam* etc. This corresponds to the *arthaguṇa* Suśabdatā of Bhoja (vii B. P.).

25. *utkarṣavān guṇaḥ kaścīd yasmīnnukte pratīyate |*
tat saubhūgyam udāratvam pravādanti manīṣīṇaḥ ||

346, 20.

26. The printed text gives the definition as *yathāsaṁkhyam anuddeśaḥ sāmānyam atidiśyate* 346, 21a-b. *anuddeśaḥ* is apparently corrupted for *anūddeśaḥ*. *sāmānyam atidiśyate* is also not a happy reading.

27. *śamaye varṇanīyasya dāruṇasyāpi vastunaḥ |*

346, 21c-d

adāruṇena śabdena prāśastyaṁ upavarṇanam ||

346, 22a-b)

V. Pāka—maturity which implies the highest stage of perfection of a poetic composition.²⁸ It has got four varieties of which two only, viz. *mṛdrikā-pāka* and *nūrikelapāka* have been mentioned or defined. The *mṛdrikāpāka* is said to exist where a particular composition is sweet—both at the beginning and at the end (*ādāv-ante ca saurasyam*, 346, 23c).

VI. Rāga—It is a particular quality used with a view to attain (the beauty of) poetry.²⁹

From the above it will be evident that the author's treatment of the Guṇas as of all other poetic elements is vague, unsystematic, eclectic and uncritical. It is really a matter of surprise that in spite of having before him such developed schemes of Guṇa and Riti as enunciated

28. *uccaiḥ pariṇatīḥ kū'pī pāka ityabhidhīyate.*

346, 22c-d

The naturally vague and unsystematic treatment of the author makes difficult to grasp what this maturity is due to. He includes Pāka under the Guṇas but Rājasekhara, who has given a very interesting history of the earlier views on Pāka, means by it *saṁśuddhya* (*Kāvya-mīmāṃsā* p. 20, 1.6) or general excellence of language; and in one of the views that he cites the scope of Pāka is given as very wide, inasmuch as it forms the basis on which the different poetic elements like Guṇa, Alankāra and Riti as well as the process of the exact choice of words according to their sense (*guṇālaṅkāra-rītyukti-sabdārtha-grathana-kramah*—ibid, 1.17) stand. For a connected history of Pāka the reader is referred to *Sanskrit Poetics* (Vol. II, p. 300) where its author has given a comprehensive treatment of this poetic factor.

29. *kāvyecchāyā vīśeṣo yaḥ sa rāga itī gīyate* | 346, 24a-b.

This definition is extremely vague. This is the characteristic of all the different embellishing elements of poetry. Broad characteristics are attributed to the general terms like Guṇas and Alankāras and the individual Guṇa ought to show in what particular way it helps to accomplish poetical objects

by the adherents of the Rīti school, he did not avail himself properly of their system nor did he attempt to improve upon them. Should we understand with some scholars that the Agnipurāṇa was the first treatise to supply crude materials to the writers of the different schools of Alankāra Śāstra, each of whom might have developed his own system in his own way? But his lavish borrowings, either in letter or in spirit in a regularly unsystematic way from all the earlier works of poetics and dramaturgy, exclude that possibility. A work, which is claimed as the source of an important branch of knowledge, should possess an individual tone and a system of its own, however crude and undeveloped its treatment and ideas might be, and it is impossible to believe that such a store-house of heterogeneous and conflicting views could have formed the starting point of a technical Śāstra.

The classification of the Guṇas again in this work is somewhat vague. For instance, it has not clearly explained the distinction between the Sāmānya and Vaiśeṣika³⁰ sets of Guṇas. The definitions that have been given clear nothing but leave the reader to judge for himself the character of these two sets of Guṇas. The Sāmānya Guṇa has been defined as *Sarvasūdhuraṇībhūtaḥ* (=that which belongs to all, 346, 4a) implying perhaps that the different varieties of Sāmānya Guṇa e.g., *śabdagata*, *arthagata* and *ubhayagata*, which are being

30. The terms *sāmānya* and *viśeṣa* he uses also in connection with the drama (338, 4-5). The *sāmānya* embraces all the general characteristics of a drama, viz. *Rasa* with all its accessories, *abhinaya*, *aṅka*, etc. which scatter all over the drama (*sāmānyam sarvaviśayam.....sarvatraivopasarpaṇāt* 338, 5-6) while *viśeṣa* appears to be applied in connection with the *nāṇḍī*—the *arthaprakṛtis* (like *bīja*—*vinḍu* etc.) which occupy any specific part of the drama.

characterised here may be practised by all classes of writers. But with regard to the *Vaiśeṣika* *Guṇa* the author has got nothing to say except giving a general definition which runs as *Vaiśeṣikah pañjñeyo yah śalaksana-gocarah* (346, 25c d). It probably means that these excellences are based upon the particular (*viśeṣa*) characteristic of an individual author and must be defined in terms of his own peculiar ideas (*śa-lakṣaṇa-gocarah*) for what lies in the power of a particular individual cannot be brought under the scope of hard and fast rules.

Amongst the *Guṇas* enumerated and defined by the *Parāṅkīrṇa* we have seen that some follow closely the treatment of Dandin or Vāmana or Bhoja and as such they have to be interpreted in the light of their treatment while the rest of the *Guṇas* must either have been borrowed from sources unknown to us or characterised by the author himself. Even if the latter be taken to be his original contributions, the isolated borrowings, in which he has evidently lost the spirit of the earlier sources, make his position still worse. If he has borrowed, he has done it uncreditably; if he has at all made original contributions he has proved a failure. Most of the definitions are unintelligible, they leave the reader to guess what they mean. Even illustrations have not been given so as to help the reader in understanding their characteristics. The character of the *arthaguṇas* have not been distinctly kept apart from those of the *sādhaguṇas* or *ubhayaguṇas*. Thus, the question of arrangement (of words or letters) have crept even in the treatment of *arthaguṇas*. Two of his *sādhaguṇas* namely *Sati* and *Yugikī* are given only in name, they have been neither defined nor characterised. *Ojas* has stealthily crept in the course of the definitions of the *sādhaguṇas* although it is not mentioned in the general list of enumeration of

the Guṇas. Nothing more need be added to prove that if the author is systematic in anything it is in inconsistency. To explain this inconsistency we have only to admit that 'the Alaukāra-section in the Agnipurāṇa is chiefly a compilation by a writer who was himself no theorist but who...wanted to collect together and present a workable epitome...conforming in essentials to the teachings of no particular orthodox school' for no truer statement appears to have been ever made in connexion with this work.

Chapter VIII.

TREATMENT OF RĪTI AND GUṆA BY THE DHVANI AND POST-DHVANI THEORISTS.

It has been seen in the previous chapters that the Concepts of Rīti and Guṇa received a different treatment at the hands of different writers of different periods in the early history of Sanskrit Poetics. Some of these writers dealt with only one of these Concepts while others knew and treated of both, either correlating one with the other or assigning to each of them an independent place in their system. Thus, Bharata dealt with the Concept of Guṇa only and he understood its importance so far as it constituted the *anubhāva* which helps the realisation of Rasa in the Drama. Bhāmaha referred to both Rīti and Guṇa but he did not express clearly his views about these two elements. Rudraṭa treated of Rīti only and he understood by the term Rīti a definite arrangement of words, compounded or uncompounded. He entirely ignored the Concept of Guṇa as accepted by other orthodox theorists. It was Daṇḍin and Vāmana, the adherents of the Rīti School proper, who assigned to the Rītis and their constituent Guṇas an important place in their respective systems. A proper disposition of words (according to their sense) was, in their opinion, the main thing to be considered in poetry; and in order to endow this disposition with a special (*viśeṣa*) charm they had to conceive a number of Guṇas which were considered by them to be the most important element of poetry. There appeared also a class of writers who, though later in date

than the early Dhvani theorists did not follow the line of opinion formulated by them but propounded their theories of Rīti and Guṇa—some (*e.g.* Kuntaka) correlating them and characterising them in a manner peculiar to himself and others (*e.g.* Bhoja and the author of the *Alaṅkāra* 'portion of the *Agnipurāṇa*) treating them independently although conforming in a way to the manner of the earlier theorists.

A

ĀNANDAVARDHANA AND ABHINAVAGUPTA.

Prior to these last named writers the Dhvani theorists, came into the field headed by the Dhvanikāra and Ānandavardhana. We have seen that the one fact common to all the early writers was that they treated of the Concepts of Rīti and Guṇa as means of external embellishments of poetry. Even when Vāmana calls Rīti the *ātmā* or essence of poetry he means by it only external beauty of objective representation realised by means of certain standard excellences. The sole function of these elements as well as of *Alaṅkāras* was, in their treatment to embellish the external aspects of poetry, namely the word and its sense, and for this the Dhvani theorists rightly called them *vācya-vācaka-cārutva-hetu*.

The Dhvani theorists, however, judged poetry from quite a different angle of vision. Their changed outlook regarding the conception of poetic beauty itself naturally led them to reconsider the position of the different poetic elements. The *Rasadhvani* is considered by them to be the most prominent factor in poetry and in their opinion

other poetic elements stand subordinate to it.¹ The charm-
ingness or otherwise of the Guṇas, Alambhāras or Doṣas is
judged by them not on their own account but in terms
of the part they play towards the realisation of Rasa. It

1. *vācya-vācaka-cārutva-hetūṇām vividhātmanām |*

rasādī-paratā yatra sa dhvaner viśayo mataḥ | D K. 11, 4.

The above occurs in a context (i.e. in the beginning of *uddiyota* 11) where the authors of the *Dhvanyāloka* are discussing the subdivisions of Dhvani (suggested sense). Rasa (as also Bhāva etc.) comes under the *akrama* or *asamlakṣyakrama* (as distinct from the *samlakṣyakrama*) variety of one of the two broad classes of Dhvani viz., *viśakṣitānyaparavācya* (as distinct from *avivakṣitavācya*), Rasa is *asamlakṣyakrama* (i.e. the process of which cannot be clearly discerned) because it is realised simultaneously with the *vācārtha* or denoted sense (*rasādī artho hi sahaiva vācyeṇāvabhāsate, vṛtti* on D.K. 11, 3). When it occupies the principal position, rendering the *vācārtha* subordinate to itself, it is a case of Dhvani (*sa cāṅgitenābhāsamāno dhvaner ātmā, vṛtti* on D. K. 11, 3) and it is then rightly called *mukhya* or *aṅgī artha*. But, when the *vācārtha* occupies the principal position and the Rasa, Bhāva etc. stand subordinate to (i.e. are less charming than) it, then Rasa, Bhāva etc. do not constitute a case of Dhvani but of Alambhāras like Rasavat, Preyas etc. This is set forth in the memorable verse.

pradhāne'nyatra vākyārthe yatrāṅgam tu rasādajaḥ |

kāvye tasmīnnalambhāro rasādīr iti me matir | (D K 11, 5)

that comes immediately afterwards

This is by the way to show that Rasa does not necessarily occupy a principal position in Kāvya. It may sometimes become an *alambhāra* of the denoted sense, ceasing to be a case of Dhvani. But when Rasa is spoken of as the predominant factor, it appears to be taken as an instance of poetic ideal. Now, a question may arise—how far is it correct to say that the Rasa, which owes its very existence to the process of suggestion, (Dhvani, *Vyāñjanā* or *Abhinayakti*) sometimes ceases to be a case of Dhvani? In this connection, if we consider the different meanings of the term Dhvani, the question would not present

is for this reason that the division of the Doṣas into *nitya* and *anitya* varieties arises and some of the Doṣas cease to be so when they are considered to be in consonance with the delineation of particular Rasās." But when it is said that all these elements are subordinate to the *mukhya artha*, Rasa, it must not be understood that they all stand on the same level or in the same relationship with Rasa. It will be presently seen that the

any difficulty. (1) Dhvaṇikāra's definition of Dhvani as that class of poetry where the expressed sense is subordinate to the suggested sense (D.K. i, 13) is very well-known and it has been utilised by Maṃmaṭa (K.P. *sūtra* 2, p. 19) and Viśvanātha (S. D. kar 251. p. 213). Besides Caṇḍidāsa has shown clearly (after Locana p. 33) that the term may also imply (2) the suggested sense itself, (3) the process through which that sense is realised, (4) the expressed sense or the suggestive word and (5) the apprehension itself of Rasa (°dīpikā. p. 17). Hence it would appear that although Rasa is realised through the process of Dhvani (suggestion), yet it may constitute the *guṇībhūta vyāṅgya* (i.e. the second) class of poetry instead of the *dhvani* (i.e. the highest) class, specially when it is conceded that the Rasa may in certain cases be less charming than the *vācya artha*. Abhinava also remarks; (Locana pp. 70-71) *abhi-vyajyante rasāḥ pratītyaiva ca rasyanta iti. tatrābhivyaktiḥ pradhānatayā bhavatu, apradhānatayā vā. pradhānatve dhvaniḥ, anyathā rasādyalambkāraḥ.*

2. *śrutiduṣṭādayo doṣā anityā ye ca darśitāḥ |*

dhvanyātmanyeva śṛṅgāre te heyā ityudāhṛtāḥ ||

(D.K. ii, 12)

Ānanda's *vṛtti* runs on this :—.....*dhvanyātmanyeva śṛṅgāre-ṅgitayā vyangve te heyā ityudāhṛtāḥ. anyathā hi teṣāṃ anityadoṣataiva na syāt.* We have seen (p. 168. fn. 38) that in Raudrarasa Śrutiduṣṭa (or Śrutikaṭu as Maṃmaṭa calls it) is treated as a source of charm because there it fits in with the situation depicted. But we should note that in Śṛṅgāra (as also in Śānta, Adbhuta and Vīra, °locana, p. 82) it is a veritable defect.

Gunās, according to the Dhvany theorists concern directly the inner nature of poetry while the Alamkaras constitute such factors as are more or less external. It will be of some interest to note that the most common-sense interpretation of the terms Gunā and Alamkāra on the analogy of human virtues and ornaments, partially struck the earlier theorists when, for instance, Vamanā quoted a pair of verses where the Gunās were likened to the youth (*yauvana*) or the natural grace (*vūpa*) of a lady and the Alamkāra to the artificial ornaments of her body³. But they brought in this analogy simply to demonstrate the essentiality of the element Gunā in poetry, and they failed to explain the elements in relation to the underlying sentiment of a poem which, however, they totally ignored.

The Dhvanykāra, however, draws a distinction between the Gunās and the Alamkaras in the following verse —

*tam aītham aīalambante ye'nginam te gunāḥ smṛtāḥ ī
angāsritās tīalamkāṛā mantavyah latakudīat ī*

(D K II, 7)

implying thereby that while the Gunās belong to and are properties of Rasa the *angi aītha*, the Alamkaras are related to the *śabda* and *artha* (*angusritah*). Ānandavardhana makes the character of the Gunā more clear when he takes it to be analogous to the human virtues like heroism in his *note* on the above *hūnīka* — *ye tamāītham īasādi-lakṣanam santam aīalambante te gunāḥ śāunīyudīat*. The *hūnīkā* quoted above gives us simply what may be called the *sāmānya lākṣana* of the Gunas and the Alamkaras i.e. it deals only with the fundamental point of distinction between the two elements. But if this *hūnīkā* is judged by itself, it seems that the respective scopes of the Gunā and the Alamkāra are restricted and

confined herein, as if the Guṇa had nothing to do with the *śabda* and *artha* and the Alaiṅkāra nothing with the Rasadhvani. We shall therefore recollect at this stage Dhvanikāra's attitude towards the relationship between the Alaiṅkāra¹ and the Rasa, namely, that the existence of Alaiṅkāra is justified according to the part it plays towards the ultimate realisation of Rasadhvani and shall then pass on to the definition of the individual Guṇas *viśeṣa lakṣaṇa* to understand fully the position of that element in the new theory of poetry.

Now it is a fact of common experience that the ornaments adorn the (external) body of a man. It applies similarly in the case of poetry of which word and sense constitute the body. But what relation may the Alaiṅkāra possibly bear to the underlying sentiment of a poem which is, just like the soul of a man, beyond the direct grasp of any Alaiṅkāra? To understand this we must take recourse to Abhinava's comments (on the position of Alaiṅkāra) which must have been utilised with some modification by later writers like Mammaṭa when they explained clearly the different ways in which an Alaiṅkāra may function in a poetic composition. Abhinava means to say that the real cause is the *dhvaniyātmā* (i.e. Rasadhvani) which the poetic figure ultimately decorates. Although the ornaments like necklace etc. are put on the body yet it is the soul which they really glorify by way of standing in propriety to the particular mental conditions of the man. For instance, a dead body does not shine with earrings and such other ornaments because here the soul, the real *alaiṅkārya*, is non-existent. Then again, if the body of a hermit is decorated with an ornament, it only creates laughter on account of a lack of propriety.

4. *rasabhāvādi-tūtparyam āsṛitya vinivēśanam |*
alaiṅkṛtīnāṃ sarvāsāṃ alaiṅkāratva-sādhnam ||

. . . (D.K. ii, 6)

And since there is nothing (proper or) improper with regard to the body as such, it follows that the soul is in fact the *alamlarya* because it is this latter that feels ultimately glorified by reason of the external decoration.⁵ Here Abhinava appears almost to have ignored the importance of the *vācala śabda* or of the *vacya artha* as in *alamlarya* and his extreme position with regard to Rasa was probably responsible for this attitude. His immediate successors however consider the issue from an ordinary point of view, namely that, it is the human body which is directly adorned by the ornament and consequently they clearly lay it down that the Alankaras are characteristics chiefly of the *śabda* and the *artha* and if they embellish Rasa they do that only *indirectly* through the word and sense. The case with the Gunas is just the reverse because it will be presently seen that the Gunas are primarily the properties of Rasa and they may be said to belong to *śabda* and *artha* only secondarily.

The Dhvaniṅkara mentions and characterises only three Gunas, namely, Ojas (energy) Prāsada (lucidity) and Madhurya (sweetness) instead of the usual ten of Bharata Dandin and Vamana and even more of other writers. The authors of the Dhvanīloka put forward their own theories and establish these three Gunas, but they do not attempt at criticizing or refuting the theory of ten Gunas.

5 Abhinava's remarks in connection with the above *śarita* (°locan pp 74-75) *etad uktarī bhavati—upamayā yadyapī vacyo rtilo laṅkariyate tathapī tasya tad eva laṅkaranarī yadyangyartī abhivyāṣṭjāna samarthya dhāna ī iti vaktī to dhvanīyatmaivalambīyāhī katakaḥyavadībhīr apī hī śarīrasamavayībī śceta īa atmaiva īatīacittavrttī īśesaucityasūcīnatmatayā laṅkariyate tathahyacetīna ī śarīśarīrarī kundaladyupetam apī na bhavī alāṅkaryasyabhavatī yatīśarīrarī katakaḍyīktarī īasyaīaharī bhavati alāṅkaryasyanaucityat na ca del asya kīcīdanaucītyarī ītī vaktīnta atmaivalāṅkaryah anam alā īkṛta ītyabhīratīat*

of earlier writers, which later theorists like Mammāṭa, Viśvanātha and others have taken upon themselves to do. These three Guṇas have been classified on the basis of the particular mental conditions involved in the perception of Rasa. The general definition (*sāmānya lakṣaṇa*) of the Guṇa has presented to us the element only in its broad character, namely, that it belongs to the Rasa and naturally further light is necessary in the *viśeṣa lakṣaṇa* to form a definite idea about the nature of the element on the basis of the *sāmānya lakṣaṇa*. Now, since there are eight or nine Rasas⁶ the question arises: Does a particular Guṇa belong to all the Rasas or only to some of them? And in what sense can it be said to belong to the Rasas? This is what is proposed to be discussed in the *viśeṣa lakṣaṇa*. Thus, Śṛṅgāra is a Rasa which softens (lit. gladdens=*prahlādanaḥ*, D. K. ii, 8b) the heart to a great extent and Mādhurya resides in a poem where this Rasa prevails.⁷ Similarly, *dīpti*, which is a mental condition involving a brilliant expansion of the heart, is taken to be the character of Rasas like Raudra. Ojas

6. Divergence of opinion has prevailed among theorists over the exact number of Rasas and the whole issue has ultimately rested on the question whether Śānta is to be reckoned as a separate Rasa. In theory of poetry however, this Rasa is accepted by almost all writers. Writers of dramaturgy object to its admissibility on the ground that a feeling of cessation from all activities cannot be represented on a stage. Jagannātha contends this by saying (*Rasagaṅgādhara*, p. 30) that since Rasa is realised by the audience and not by the actor, Śānta can well be admitted in drama also.

7. *śṛṅgāra eva madhuraḥ paraḥ prahlādano rasaḥ |*
tanmayam kūvyam āśrītya mādhyamam pratītiṣṭhati ||

(D. K. ii, 8)

śṛṅgāra eva rasāntarāpekṣayā madhuraḥ prahlāda-hetutvāt prakāśanparaḥ. śabdārthayoḥ kūvyasya sa mādhyamalakṣaṇo guṇaḥ (vṛtti on the above, p. 79, Dhvanyāloka).

resides in the *śabda* and *artha* which are suggestive of these Rāśis⁸. And lastly, that quality of *Kavya* which prevails through all Rāśis and functions in all compositions (hence transparency of *śabda* and *artha*) is known as *Prasāda*⁹.

It will appear that the definitions given by Dhvaṃśikar and Ānandavardhana's *vṛtti* on them do not help us to form any clear conception about the element and here, as elsewhere, we have to look upon Abhinava as an infallible guide in understanding their view-points. Thus, some important questions arise in this connection, namely

(1) When it is said that the Gunas reside in the *Kavya* (*tanmayam lālyam aśṛitya* u, 8c implying *śabdārtha=lālyasāmanā*) is it not inconsistent with the general definition of the element u, that it belongs to the *angī artha*?

(2) What is the relation of the mental conditions like *dṛuti*, *dipti* etc with the Rāśi? Are they identical with it? Or are they produced as its effect so as to be distinct from it?

8 *Raudradayo rasā diptiā laksyante kavyavartinah |*
t dvyaktihetū śabdārthav aśṛityaṅgo vj v asthitaḥ ||

(D K. II, 10)

raudradayo hi rasāḥ pīram diptim upvilatūḥ janīyanti |
likṣinayo tu eva dipti ityucyate tatprakāśinapaśah śabdo
dīrghasamāsi racinā līkṣitaiḥ lālyam (vṛtti on above p 80
op cit)

9 *camarpatvam kavyasya yu tu sarvarasan prati |*
sa prasādo guṇo jñeyah sarva sadhūḥ ina-kṛiyah ||

(D K II 11)

prasālastu svacchatā śīḍārtahyoḥ sa ca sarvarasasudhurano
guṇah sarva racanasūdhāranis ceti (vṛtti on above op cit
p 82)

(2b) In any case how does the question of conceiving a separate element 'Guṇa' arise at all? When its existence cannot be clearly and independently felt, may it not be taken to merge its identity in Rasa?

We may just attempt at a discussion of these issues on the basis of the teachings of Abhinava. The mental condition itself is primarily the Guṇa.¹⁰ Thus, the Guṇas, Ojas, Prasāda and Mādhurya exist respectively in the form of the three mental conditions *dīpti* (expansion), *samarpakatva* or *vyūpakatva* (pervasion) and *ūrdratā* or *drutī* (melting) which are evoked only in the process of the realisation of Rasa and so the Guṇa has, according to the Dhvani theorists, an inseparable association with that element *i. e.* the question of the Guṇa does not, in their opinion, arise when there is no Rasa. Hence, Rasa is the ultimate cause (*kāraṇa*) of which the Guṇa (in the form of the mental condition *drutī* or *dīpti* or *vyūpti*) is produced as an effect (*kārya*). So, when it is said that expansion or *dīpti* is the character of Rasas like Raudra etc. there is apparently a merging of the Guṇa into the Rasa or superimposition of the *kārya* on the *kāraṇa*. But this merging or superimposition occurs as a matter of course in the realisation of Rasa, which, involving as it does an absolute state of mental relish, renders it impossible for the relisher at that stage to distinguish between the cause and the effect.

This may no doubt lead one to doubt the necessity of recognising the Guṇa as a separate poetic element. But since the Dhvani theorists appear to have made it a point to give full recognition to all the poetic elements accepted

10. *dīptih pratipattur hṛdaye vibhā(kā)sa-vistāra-prajvalat-sambhāvā, sū ca mukhyatayā ojaḥ-śabda-rūpāyā. tadāśrūdamayā raudrānyās tayā dīptyāśrūda-viśeṣātmikayā (°ātmalayā) kārya-rūpāyā lakṣyante rasāntarāt prthaktayā, tena kāraṇe karjopacārād raudrādīr eva ojaḥśabda-rūpāḥ (°locana, p. 80, 11. 7-10).*

in the earlier schools (characterising them in the light of their revised conception of poetry), they could hardly deny the Guṇa the status of a separate element of poetry specially when this element constituted the most essential point of interest in one of the earlier schools, namely, the Rīti school. Moreover, when one understands the viewpoint of the Rasadhvani theorists and judges poetry on the complete analogy of a human body, as they have done, one fully appreciates the propriety of attributing to the Guṇa the dignity of a separate poetic element just like Rasa, Alaṅkāra and Doṣa. A supreme disinterested pleasure is admittedly the *svarūpa* of Rasa but is not this pleasure realised in the form of one or more of these three mental conditions? It is true that a peculiar association with the *vibhāva*, *anubhāva* and *vyabhicāri bhāva* rouses the *sthāyin* to a stage of relish. But when is it actually relished?—not until it transforms itself into one of these mental conditions although the process of transformation is very rapid and abrupt. Is not then the Guṇa as essential in the realisation of Rasa as the *sthāyibhāva* itself? If it is true that the Guṇa comes into existence on account of the Rasa, it is equally true that the Guṇa (in the form of the *cittavṛtti*) constitutes a part and parcel in the actual realisation of Rasa. Nay, in the ultimate stage of relish Śṛṅgāra has no other existence except a supreme delight in the form of the melting of the heart which is the character of the Guṇa Mādhurya; Randra has no other existence except in the form of a brilliant expansion of the heart which is the character of the Guṇa Ojas. Similarly, Prasāda in the form of a pervasion of the heart is an essential character of all the Rasas. Thus, although in theory the Guṇa is swallowed up in the Rasa, in practice it makes the Rasa what it is. This adequately explains the propriety of recognising the Guṇa as an element of poetry and when

the Guṇa plays so important a part in the realisation of Rasa, it appears that the Dhvani theorists would have done well to recognise it explicitly as such when they explained the principle involved in the relish of Rasa.¹¹

It has been seen above that the Guṇa is a property of Rasa but of Rasa itself the realisation is not possible unless one is able to appreciate the situation depicted in the composition, in which some of the accessories of Rasa find their expression. This proves the utility of *śabda* and *artha* in the awakening of Rasa and ultimately of producing the Guṇas i. e. the mental conditions spoken of. Abhinavagupta does not take up in detail the question as to what particular letters are specially favourable for particular Guṇas. This is discussed first by Maṇmaṭha (K. P. *sūtras* 99-100, pp. 484-85). But while commenting on Dhvanikāra's definition of Mādhurya, Abhinava remarks that Mādhurya is that capacity of the word and the sense which awakens the 'sweet' Rasa Śṛṅgāra (*madhuraśṛṅgāra-rasābhivṛtyakti-samarthatū śabdārthayor mādhyuryam iti hi lakṣaṇam*. °locana on D. K ii ; 8, p. 79). If Mādhurya and Śṛṅgāra here are taken to be *upalakṣaṇas* respectively for Guṇa and Rasa in general (just like Ojas and Raudra above), this remark would imply that letters and words may be so arranged in a particular composition that when read or heard they are capable of producing one or other

11. It is interesting to note that Bhaṭṭanāyaka recognised these three mental conditions in the process of the *bhoga* of Rasa, although he did not use any technical name for them, such as Guṇa. His views on this point have been quoted in the °locana (p. 68 11. 16-18).....uktam bhaṭṭanāyakena (p. 67).....*bhāvite ca rase tasya bhogah. yo'nubhāva-smaraṇa-pratipattibhyo vilakṣaṇa eva druti-vistāra-vikāsa-nāmū rajas-tamo-vaicitryānanuvidāhasattva-maya-nija-cit-svabhāva-nivṛtti-druti-viśrānti-lakṣaṇaḥ parabrahmā-svāda-sacivaḥ*.

mental condition involved in the realisation of any particular Rasa. In the opinion of these theorists the Guna resides primarily in Rasa and it is said to belong to *śabda* and *artha* only secondarily i.e. in the sense that these latter possess the capacity for producing it. Abhinava distinctly remarks (op cit p 79 l 8) *lastuto madhuryam nāma śṛṅgārāde rasasyaiva gunah tan madhurabhuvyañjaka-yoh śabdarthayor upacaritam*. Thus, when the Dhvānikara and Ānandavardhana took *śabda* and *artha* to be the substrata of Guna they only recognised their importance in the perception of Rasa in which the Guna, in their opinion, actually resides. We shall see later on (ch VIIIC) that Jāgannātha considers the Guna to be the property as much of the *śabda* and *artha* as of the Rasa. He does not admit that one has to take recourse to any secondary usage when one says that the Guna belongs to *śabda* and *artha*.

Coming to the details of the mutual relationship between the Rasas and the Gunas, these theorists deal with the question from two different points of view according as (1) a single Guna belongs to different Rasas and (2) different Gunas belong to a single Rasa. Thus, Mādhurya or sweetness is present generally in the Śṛṅgara Rasa, but it also resides in increasing degrees in the Vipralambha Śṛṅgara and the Karuna, because the mind undergoes the process of melting in a greater degree in Vipralambha Śṛṅgara (than in Sambhoga) and in still greater a degree in Karuna.¹² Similarly, Ojas or energy

12 *śṛṅgāre vipralambhakye karune ca priharsavat |
madhuryam ārdratam jati jatas tatrādhikam manah |*
(D K II, 9)

In this connection Abhinava raises an important objection to the effect that if there is sweetness even in Karuna what is the significance of *eva* (only) in the previous *Ārikā* beginning with *śṛṅgara eva madhura* etc ? He replies by saying that *eva* here does not imply exclusion of other Rasas. He apparently

which involves an expansion of the mind resides generally in the Raudra Rasa, but Abhinavagupta remarks that it may also be present in the Vīra and Adbhuta¹³ Rasas. And lastly, Prasāda is a Guṇa which is common to all the Rasas. It has been seen that the perception of Rasa depends on understanding the composition in which some of the accessories of Rasa find their expression, and thus the quality of pervading is the character of this Guṇa in the sense that in every Rasa the mind must be prepared to grasp at once the situation depicted in the conception. On the other hand, each of the four Rasas, viz., Hāsyā, Bhayānaka, Bibhatsa and Śānta, displays in itself a peculiar association of more than one mental condition *i.e.* each of them contains more than one Guṇa¹⁴. Thus, Mādhurya and Ojas are equally present in Hāsyā (the Comic) for, in the first place, this Rasa is subordinate to Śṛṅgāra and in the second place (it is a fact of common experience that) an expansion of the heart is invariably associated with Hāsa¹⁵. Similarly, in Bhayānaka (the

takes Śṛṅgāra to be an *upalakṣaṇa* for Rasa in general and understands by the *Kārikā*-portion quoted above that Guṇas like Mādhurya are really the properties of Rasa. Hence *evu* does not mean 'only' but it means 'really' or 'primarily'.

13. [*raudrādaya ityatra*] *ūṭisabdah prakāre, tena vīrādbhutayor api grahaṇam* (°locana, p. 80, ll. 1-3)

14. *evam mādhyadīpti parasparapratidvandvitayā sthite śṛṅgārādiraudrādigate iti pradarsakulayū tat-samāveśa-vaicitryam hāsyabhayānaka-bībhatsu-śānteṣu darśitam.* Ibid, p. 82, ll. 1-3).

15. *hāsyasya śṛṅgārāṅgatayā mādhyam prakṛṣṭam vikāsa-dharmatayā cauyopi prakṛṣṭam iti sāmyaṁ dvayor* (Ibid, p. 82, ll. 3-4). Abinava evidently means after Bharata (*śṛṅgārādī bhaveddhāsyah*—Nāṭyasastra VI, 44a, K. M. T.) that amorous gestures etc. lie at the basis of the Comic but when it is ultimately realised it is transformed into a *brilliant expansion of the heart*. So remarks Caṇḍidāsa "*ātmanah parasya vā vāg-veśa-rūpa-ceṣṭā-vaiḥṛta-vilokanāc cetovikāso hūsaḥ.*" (°dīpikā, p. 123. I. 11.)

Frightful) as well as Bibhatsa (the Disgustful) Rasa are present both Ojas and Mādhurya but the former exists in a greater degree than the latter does¹⁶. And lastly, in Śānta (the Quietistic) either Ojas or Mādhurya predominates according to the variety and individual tendency of its accessories¹⁷. It deserves to be noted here that in the opinion of Mammata (viii, *sūtra* 91) it is Mādhurya that exists in an excessive degree in the Śānta Rasa. Govinda, however, remarks that this is slightly mixed up with Ojas in view of the fact that a feeling of aversion (which involves an expansion of the heart) lies at the very root of this Rasa (*śānte tu jugupsādyamāyāṁ ojośānuuddham*¹⁸. Kāvya-pradīpa, *vyākhyāna* under viii, 4a-b, p. 279). We have thus seen that the three mental conditions *druti*, *dipti* and *vyūpti* are enough to help the manifestation of all the Rasas and hence they justify only three Gunas corresponding to them and not more

16. *bhayaṇakasya magna-citta vytti-svabhāvatve'pi vibhā-
sasya diptatayā ojaḥ prakṛstaṁ mādhyamāṁ alpam. bibhatse
'pyevam* (°locana, p. 82, ll. 4-5) At the stage of the actual perception of these two Rasas the mind, no doubt, softens down in fear and in disgust respectively, but Ojas is said to predominate in the sense that the ferocious look and the loud roar etc. of the object of fear and the loathesome appearance etc. of the object of disgust produce at the very outset, an expansion of the mind to a considerable degree.

17. *śānte tu vibhāvatatitryūt kadūcid ojaḥ prakṛstaṁ
kadūcin mādhyamāṁ* (Ibid p. 82, ll. 5-6)

18. But a man of experience would probably say, with Mammata, that *druti* is the only condition which the heart undergoes in the realisation of the Śānta Rasa. The aversion to worldly objects involved in this Rasa softens down to a chastening stage of mental calm and it is clearly distinct from the loathing (*jugupsā*) involved in the Bibhatsa Rasa. So there appears to be little scope for an expansion of the heart in the Śānta Rasa.

It is remarkable that the authors of the *Dhvanyaloka* do not entertain the element of Rīti in poetry thinking it to be unnecessary. The *Dhvanikāra* remarks that the Rītis were introduced by theorists who only dimly understood the true significance of poetry¹⁹. This implies that when *Rasadhvani* is accepted as the all important element of poetry (in view of the fact that it serves to afford the poetic charm from within by identifying the mind with the situation depicted in the composition), there is no need of conceiving a separate poetic element as Rīti which, at its best, produces no more than a sensuous delight. *Abhinava* makes this more clear. He distinctly remarks²⁰ that the Rītis are made to resolve into the Guṇas; and since the Guṇas are subordinate to *Rasa*, the Rītis merge their identities in Guṇas and ultimately in *Rasa*. From his commentary it seems that he has no objection to assume the position of *Vāmana* that Rīti is a special kind of verbal arrangement, and that its speciality consists in its intimate association with the Guṇas. But he differs from the Rīti theorists with regard to the nature of the association of the word-structure with the Guṇa. Thus according to the Rīti theorists:—

- (1) Guṇas make up the Rīti and as such they are the essential characteristics of it.
- (2) They produce the poetic charm on their own account. The primacy of *Rasa* being not recognised, the Rīti theorists' conception of Guṇa and for the matter of that of poetic charm itself was only formal. The word-structure, therefore, is of the highest importance in their theory of poetry.

19. *asphuṭasphuritaṁ kāvya-tattvam etad yathoditam |
aśaknuvadbhir vyākartuṁ rītayaḥ saṁpravartitāḥ ||*

(D.K. iii, 52, p. 231)

20. *rītir hi guṇeṣveva paryavasāyitā. yadāha—viśeṣo
guṇātmā. guṇāśca rasaparyavasāyina eva...* (°locana, p. 231, l. 7).

But we have seen above that in the poetic scheme of the Dhvani theorists

- (1) Gunas are primarily the characteristics of Rasa and only secondarily of the word-structure
- (2) The importance of the word-structure is not altogether lost sight of, but is recognised only so far as it helps the production of the Gunas in the form of the mental condition involved in the perception of the Rasa

Thus when the verbal arrangement or the word-structure does not reside on its own account but merely serves as a means for the apprehension of the inner charms of a poetic composition the Dhvani theorists do not think it worth while to regard it as a separate poetic element and so they do not assign to it any particular name such as Riti. So long as the verbal arrangement is allowed the recognition that is its due, it is really immaterial whether or not it is endowed with a technical name. Similarly, the conception of Śabdā-Vṛttis like Upaniṣadikā Parusī and Komaḷī of earlier writers like Udbhaṭa²¹ and the Arthā-Vṛttis like Kāśikī, Bhāratī etc. of the dramaturgic writers need not, according to these theorists be accepted, since just like the Ritis they too merge their identities in Rasa (*tautadeva rasa paryayasāyitāt*—^olocana p 231, 19). It will be seen hereafter that later writers like Mammata, younger Vāgbhaṭa and Viśvanātha enter in detail into the functions of the word structure and admit it as a technical poetic factor, (*i.e.* Vṛtti) or a separate poetic element, (*i.e.* Riti)

21 Abhinava's remarks that the Vṛttis (of Udbhaṭa) reside ultimately on account of the Rasa (*śāgarīkāyā* 1: *anuprāsa vṛttih syugārdāṇa vīśāmyatī paruseti dīpteyu vaiśārdiṇu komaḷeti* / *śāgarīkāyā* ^olocana p 232 11 1-2) helped Mammata to a great extent in appropriating Udbhaṭa's Vṛttis effectively in his own theory of poetry

It is also remarkable that although the authors of the Dhvanyāloka do not admit Rīti in poetry they admit another poetic factor *viz.*: Saṁghaṭanā, which corresponds in its characteristics partly to the Rītis of Rudraṭa. It is classified according to the absence or presence in varying degrees of compound words. Thus, Saṁghaṭanā may be *asamūsū* (uncompounded) *madhyama samūsū* (having middling compounds) and *dirgha samūsū* (having long compounds). The ultimate function of Saṁghaṭanā is to help the manifestation of Rasa, but it cannot do this independently. It realises this object through the Guṇas and in manifesting Rasa the nature of the Saṁghaṭanā should be determined by its appropriateness to the speaker and to the theme of discourse.²² The poet has first to consider—What is the nature of the speaker? What does he mean to say? What is the nature of the situation to be depicted in the composition? Through what Guṇa is that situation best depicted? In other words, which of the mental conditions spoken of is specially favourable for the enjoyment of the Rasa depicted? Now, if a particular Saṁghaṭanā proves to be suitable to that Guṇa, one is at liberty to use that Saṁghaṭanā in connection with the Rasa where the Guṇa in question prevails. If not, that Saṁghaṭanā should be avoided in the said Rasa. Now, since the Saṁghaṭanā awakens the Rasa through the Guṇa, a question arises:—What is the relationship between the Saṁghaṭanā and the Guṇas? Two clear courses are possible. The Saṁghaṭanā and Guṇas may be identical or they may be different. In the second case *i.e.* when the Saṁghaṭanā is different from the Guṇas they can remain in two ways. (1) The Guṇas may reside in the Saṁghaṭanā (*saṁghaṭanāśrīyā guṇāḥ*) or (2)

22. *guṇān āśrītya tiṣṭhantī mādhyarādīn vyanakti sū |*
rasamīstannīyame hetur aucityam vaktṛ-vācyayorḥ ||

the *Samghatana* may remain subordinate to the *Guna* (*gunāśrayā samghatanā*)²³ Now, if the *Gunas* are identical with *Samghatana*, or the former belongs to the latter, then we have to admit the position that like *Samghatana*, *Gunas* too have no hard and fast rule for their application, i.e. any *Guna* may be attributed to any *Rasa*²⁴ But since in real practice we see that particular *Gunas* are attributed to particular *Rasas*, whereas any kind of *Samghatana* may be present in any *Rasa*,²⁵ (provided that it be in keeping with the character of the speaker or of the theme), it follows that the *Samghatana* cannot be identical with the *Gunas* (*na gunah samghatanāśrayā* *īrti* p 135) nor can the *Gunas* belong to the *Samghatana* (*na ca samghatanāśraya gunah* *ibid*) What do then the *Gunas* belong to? It has been already seen that the *Gunas* belong primarily to the *Rasa* and secondarily to the word or its sense. Taking advantage of this latter position the opponent might try once more to establish his point by raising an objection to the effect that if it is conceded that the *Gunas* reside in the word, is it not thereby accepted that they reside in or are even

23 If *Samghatanā* be taken to be the *āśraya* of the *Guna* then *āśraya* would imply *adharadheyabhava* i.e. the container and the contained (*samghatanāśraya gunā pakṣe gunan adheya bhūtān āśraya tisthanti saṁghatana rasādin vyanakti* *Vrtti* on D K III, 6, p 134) But when *Guna* is the *āśraya* of the *Samghatanā*, then *āśraya* would mean an object or which something else depends or to which something remains subservient (*tadāyattū tanmukhaprekṣini*, *Ṣlokanī* p 134, 1 10)

24 *yadī gunāḥ samghatanā cetyekam tattvam samghatanāśrayā vā gunas tadā samghatanayā vā guṇanam aniyata-viśayatā-prasaṅgaḥ* *īrti* on D K III, 6, p 134)

25 *guṇanam hi śāśvadyam śāśvasthitā saṁghatanāyāstū sa ṁghatate tathahi śrṅgāre'pī dirghasamāsa dṛśyante, vaudrādīṣvasamasāśceti* (*ibid*)

identical with the Saṁghaṭanā? For, words cannot produce the Guṇa (and for the matter of that poetic effect itself) unless they are united together in a sentence where however they may remain either compounded or un-compounded. In any case they do come under certain Saṁghaṭanā which term as has been already seen, involves absence or presence (in varying degrees) of compound words. It follows therefore that *saṁghaṭita* words and consequently Saṁghaṭanā itself can well be the *āśraya* of the Guṇas.²⁶ Ānandavardhana replies that it is not true that words must necessarily be *saṁghaṭita* in order to produce the poetic effect for (i) suggestion of Rasa may take place even through a single word or part of a word where the question of Saṁghaṭanā does not arise at all, and (ii) even in the case where suggestion takes place through a sentence, there is no hard and fast rule that a particular Saṁghaṭanā should be employed in connection with a particular Rasa. Thus, the Guṇa may be said to belong (only secondarily) to the word but on no account does it belong to a fixed *saṁghaṭanā* of words and far less can it be identical with the Saṁghaṭanā. So it is seen that the spheres of the Guṇa and the Saṁghaṭanā are different (*tasmād anye guṇā anyā ca saṁghaṭanā...vṛtti* p. 137) and that it is the Saṁghaṭanā which remains subordinate to the Guṇas through which it helps the awakening of any particular Rasa. The Rasa is the main thing to be considered in poetry, whatever hinders the awakening of it must be dispensed with. As for instance, long compounds are generally detrimental when the sentiments of love and pathos are to be depicted for the strain required in

26. *nanu yadi śabdāśrayā guṇās tat saṁghaṭanārūpatvaṁ tadāśrayatvaṁ vā teṣāṁ prāptam eva, na hyasaṁghaṭitāḥ śabdā arthaviśeṣaṁ pratipādyā rasādyāśritānāṁ guṇānāṁ avācakatvūd āśrayā bhavanti* (p. 136).

understanding the involved constructions fails to produce a melting of the heart which is a mental condition particularly favourable for awakening the sentiments in question". And in Rasas which are best realised through an expansion of the heart, *madhyama* and *duḥṣamāsa* would prove to be specially favourable. Ānandavardhana insists upon the presence of the quality of *Prasāda* in all compositions. If this is absent, then even *amāsa* *Samghatana* fails to awaken the Śringara and Karuna Rasas and in case of the presence of this Guna even *madhyamasamāsa* can awaken them". Hence the whole issue leads to the only conclusion that compound words can be sanctioned in *Madhurya*, and even *Ojas* can go without them provided the propriety is not lost the awakening of *Rasa* is not in any way hindered and they are quite in keeping with the character of the speaker and the situation to be depicted.

B

The postdhvani period of Sanskrit Poetics hardly produced any work of remarkable originality with regard to the general principles of poetry which were formulated once for all by the authors of the *Dhvanyaloka*. The implicit adherence which the Dhvani theorists received

27 *karunaviṣṭilambhaśrugaratyostiasamasuṣṭiva saṁghatana*
dirgha saṁghatana samasānām anekā prakāśa sambhūtanā
kadūcā rasa pratītiṃ vyatadadhātīti tasyām nūtyantam abhin-
īśah śobhate īśesataḥ karunaviṣṭilambhaśrugarayoh
tayor hi sūkumāratatvat svalpāyām apy asvacchīṭyāyī śabda
rthayoh pratītiḥ matīharibhāratī (pp 139 140)

28 *sarvasu ca s mēhatanāsu prasāduḥyo guṇo vyapti*
sa hi sarva rasa sadhāranah sarva samēhatanā sādhanānaś ce-
tyuktam prasādātikrame hyasamāsa pi samghatanā karuna-
viṣṭilambhiśruvarau na ryanakti tadaparītyage ca madhyama-
samāsa pi pralūṣayati (p 140)

from the later writers in regard to the fundamental principles and theories of poetry could not probably be explained¹, unless a profound reasonableness underlay their conception of poetry as well as the respective position assigned to the different poetic elements. The recognition of the deeper aspects of poetry in the delineation of the technical elements, Rasa and Dhvani, was no doubt the greatest achievement of the Rasadhvani theorists. But that was not all. The other poetic elements had also to be brought into effective relation with the underlying sentiment of composition, viz., Rasa. This probably they could do in no better a way than taking recourse to the analogy of the human body and soul—their respective decorations (Alaṅkāra) and virtues

1. Dr. S. K. De has rightly pointed out that the age in which the Post-Dhvani theorists began to flourish, being also the period of early Muhammadan incursions, was marked by a general decadence of all investigations (Sanskrit Poetics, Vol. II, p. 297). This is no doubt true to a great extent. But we must remember at the same time that even this period produced writers of no mean ability and some of the commentators of the Kāvya-prakāśa (specially the earlier ones like Rucaka, author of Kāvya-prakāśa-saṁketa, Śīdhara, author of Kāvya-prakāśa-viveka and Caṇḍidāsa, author of Kāvya-prakāśa-dīpikā) display such a considerable amount of originality in detail that they may very well be said to have been *ālaṅkārikas* themselves instead of mere *ṭīkākūaras*. Hence, the fact, that the general principles laid down by the Dhvani theorists were accepted in the main by Postdhvani writers, does not necessarily prove the lack of a creative genius on the part of these latter but it possibly shows the soundness of the broad theories which their predecessors propounded. Even Jagannātha who vigorously criticised many of his predecessors in matters of detail (P. V. Kane, PCXXXII, Introduction to Sāhityadarpaṇa) had to admit (in connection with the Ākṣepālaṅkāra, p. 425 Rasagaṅgādhara) that the Dhvani theorists settled the main principles to be followed by an *ālaṅkārika* (*dhvani-kṛtām ālaṅkārika-saraṇi-vyavasthāpakātvaāt*).

(Guṇa)². The analogy proved quite suitable for the purpose and it could carry away most of the later writers only because it served to explain the fundamental principles of a technical subject quite easily and clearly from a most reasonable and common sense point of view. The respective position of the different poetic elements in the Dhvani-theorists' revised scheme of poetry was thus determined once for all and there was hardly any

2. The authors of the Dhvanīlōka do not take up a detailed treatment of the concept of Doṣa but merely hint* at the *nītya* and *anītya* varieties of this element (see D.K. quoted above in VIII A, fn. 2) according as it bars or helps the awakening of Rasa. And it has been seen above that the concept of Rīti has not been admitted in their poetic scheme. So, when they left these two elements out of their consideration and utilised the analogy of the human body only in connection with the elements, Guṇa and Alaṅkāra it was quite natural that the analogy could not be full in their treatment. Yet, the fact remains that they were the first to introduce this analogy effectively in the new theory of poetry and it was left to their successors to make it complete by carrying the scheme further. What they utilised in respect of Guṇa and Alaṅkāra, was employed by their successors to other poetic elements as well. Viśvanātha, who, following Caṇḍīdāsa introduced the concept of Rīti in his poetic scheme, explains the analogy fully thus, following some earlier authority :—

*kāvyasya śabdārthan śīrīram, rasādīścātmanā, guṇāḥ
sauryādīśat, doṣāḥ kūṣatvādīśat, rīteṣa'vyaṣa-saṁsthāna-cīṣeṣavat,
alaṅkāraḥ kaṭakakūṇḍalādīśat (vṛtti on 1, 2. pp. 12-13)*

Kavikarṇapura, made a distinction between the 'life' (*asu-prāṇa*) and 'soul' (*ātma*) of a man and tried to be more accurate when he explained the analogy thus :—

*śīrīram śabdārthan dhvanir asava ātmā kīla rasīḥ
guṇā mādhamyādya upanītimutho'laṅkāṭigaṇaḥ |
susaṁsthānān rītiḥ sa kīla paramaḥ kūṣa-puruṣaḥ
yidasmin doṣaḥ syūc chravaṇakaṭutūdiḥ sa na paraḥ ||*

(Alaṅkāra-kaustubha, p. 5, Kar. 1).

scope left for a mutual controversy amongst the later writers in respect of matters of general theory³. Naturally, therefore, the Postdhvani writers took upon themselves the task of explaining, expanding or restricting the already established rules and theories. They repeated more or less the same idea—each in his own way and if they at all chose to differ from their immediate predecessors, they did it only in point of minor details.

MAMMAṬA AND HIS FOLLOWERS.

Foremost amongst the later writers stands Mammaṭa whose *Kāvyaprakāśa* is considered to be the standard work which systematised the teachings of the Dhvani School. It is remarkable that although he was an avowed follower of the Dhvani theorists and as a matter of fact accepted the essentiality of *Rasa* in poetry, his definition of *Kāvya* (*tad adōṣau śabdārthan saguṇāv analamkṛtī punaḥ kvāpi*)⁴ does not make any explicit mention of

3. Many of the later writers thought it to be unprofitable stick to the beaten tracks and consequently they took up works of new type such as the treatment of some fixed *Rasas* in all their varieties and details (*Sanskrit Poetics*, Vol. II. pp. 333-43) or of special topics like *Kaviśikṣā* (op. cit. pp. 356-75 and the article entitled "The Making Of The Sanskrit Poet" by Dr. F. W. Thomas in the Bhandarkar Commemoration Volume pp. 375-86). The only subject which occupied an important position in the treatment of the later orthodox theorists was the discussion of poetic figures which were not explicitly treated but incidentally touched by the authors of the *Dhvanyāloka*. This was a field where powerful writers of the later period got an opportunity of displaying a considerable amount of originality in their attempt to supplement the treatment of earlier authorities,

4. Following the lead of Rucaka, the earliest known commentator on the *K. P.* Professor S. P. Bhattacharyya has seen in the *Kārikā*-portion, *tad adōṣau* etc. a summary of the contents of Mammaṭa's work and not a definition as is

the elements of *Rasa* and *Dhvani*. He starts with *śabda* and *artha* following the usual method of the older schools. *Rasa* comes out only incidentally as a particular type (*asainlakṣya-krama*) of one (*īyaṅgya*) of the three kinds of *artha*. The *śabda* and the *artha* which constitute *Kāvya*, must be free from *Doṣa* (*ariloṣau*) and endowed with *Guṇa* (*saguṇau*). They may or may not possess *Alaṅkāra* (*analaṅkṛtī punaḥ kṛpā*). Thus, the definition indicates the unmistakable influence which the older Riti school exerted on Mammaṭa in considering the *Guṇas* to be essential (*nitya*) and *Alaṅkāras*⁴² to be non-essential (*anitya*) elements of poetry. This would apparently imply that in Mammaṭa's opinion *Guṇas* and *Doṣas* can remain independently in *Kāvya*; they need not, as it were, be subservient to *Rasa*. But later on when he defines these elements in terms of the part they

the generally accepted view (*Kāvyaaprakāśa-saṅketā* in the Calcutta Oriental Journal, Vol II pp 1-75. He also holds that the very first *Kāvīkā* of Mammaṭa's work

*niyatī-kṛta-niyama rahitūm hlāḍakamayīm ananya paratantrūm |
nava-rasa rucirūm uirmītim ādadhātī bhārati later jayati |*

contains his conception about the essence of poetry and as such it may be treated as his definition thereof. This view is, no doubt, interesting as Mammaṭa is thereby understood to have admitted explicitly the fundamental importance of *Rasa* in his conception of poetry in accordance with the tradition obtaining in the school to which he belongs. We shall not, at this stage, make any difference between 'the definition of poetry' and a summary of the contents thereof.

(4a) It may, at the same time, be held that the *Alaṅkāra* school, which had its most redoubtable champion in *Udbhaṭa*, was no less honoured for the hold of *Udbhaṭa* on Mammaṭa, as Kashmirian tradition would lead us to believe, was quite a potent factor in the making up of his scheme and concept of poetry. The phrase *analaṅkṛtī punaḥ kṛpā* may reasonably indicate that *Alaṅkāras* were the rule rather than an exception.

play in awakening Rasa, he makes himself liable to a glaring inconsistency. This inconsistency, as has been already shown by Dr. S. K. De (Sanskrit Poetics, Vol. II, pp. 275-82), may be explained by the fact that in spite of accepting the general scheme and theory of the Dhvani School, Mammaṭa could not shake off the influence of the earlier Schools and it proved to be the hopeless result of an attempt to "find a comprehensive formula to cover the old ideas as well as the new in a standard text book."^{1b}

The first six chapters of Mammaṭa's work are devoted broadly to the definition and sub-divisions of *Kāvya* and the various functions of *śabda* and *artha*.² Keeping close to the order in which the elements are mentioned in his definition, he then proceeds to discuss the Doṣas in chapter VII and the Guṇas in chapter VIII. The last two chapters are devoted to the treatment of Alamkāras—IX to those of *śabda* (including three Vṛttis which are taken to be equivalent to the three Ritis of Vāmana) and X to those of *artha*. But before entering into a detailed discussion of the individual Guṇas and Alamkāras, Mammaṭa draws a clear-cut distinction between the general character of the two elements in the first two *āKrikās* of ch. VIII, which run thus :

- (1) *ye rasasyāṅgino dharmāḥ śauryādaya ivātmanah |*
utkarṣa-hetavās te syur acala-sthitayo guṇāḥ ||
- (2) *upakurvanti tām santām ye'ṅadivāreṇa jātucit |*
hārūdivad alamkāras te 'nuprāsopamādayaḥ ||

(4b) This point has been repeatedly pressed in the commentary of Caṇḍidāsa first in connection with the definition of poetry and then in connection with the Doṣas.

5. P. V. Kane has given an analysis of the different chapters of the K. P. in his Introduction to the Sāhityadarpaṇa (pp. XCIX and C).

Unlike the Dhvanikāra, he does not rest satisfied with only ascertaining where the elements spoken of reside but he goes further and explains, with some amount of exactitude, the nature of the association between the element and its substratum. Thus, his definition, quoted above, would imply that Guṇas not only belong to Rasa but are inseparable characteristics (*acala-sthitayo dharmāḥ*) of it and as such they invariably help its realisation (*utkarṣa-hetavaḥ*). And these are exactly the points that distinguish them from the Alāṅkāras which can, on no account, be said to reside in Rasa but may only occasionally embellish it. Even this they can do only indirectly through *śabda* and *artha*, which they chiefly adorn. Govinda has set forth in very clear terms the distinctive characteristics of the two elements thus:—
etain ca rasasyotharṣa-heturī satī (1) *rasa-dharmatāin tathātī satī* (2) *rasavyabhicāristhititram*⁶, (3) *ayogayya-
 racchedena rasopakāśakatāin cetī lakṣaṇatrayaī guṇānām
 dīaṣṭrayam* (Kāvya-pradīpa, 1ṛtti, under VIII, 1. p. 274).
 As for the Alāṅkāras he says:—*rasopakāśakatī satī*
 (1) *tadāṛttitāin, tathātī satī* (2) *rasavyabhicāritam,*
 (3) *anīyamena rasopakāśakatāin cetī sāmānya-lakṣaṇa-
 trayam alāṅkāṛāṇām* (op. cit. 1ṛtti under VIII, 2, p. 275).

6 We should mark the propriety of the expression *acala-sthitayih* in Mammaṭa's definition of Guṇa against that of *jāluṣṭ upakurvanti* in his definition of Alāṅkāra. Govinda brings out two prominent characteristics of Guṇa from the single epithet *acala-sthitayah*. He explains it as *apṛthaksthitayah* or *avyabhicāristhitayah*, *avyabhicāra* which means non-separation or constancy is, in his opinion, to be judged not only in respect of (the existence of Guṇa in) Rasa but also of the capacity of Guṇa for embellishing Rasa. Thus he remarks —*avyabhicārasca rasena tadupakāreṇa tād rasam vinūye nūvatiṣṭhante, avatiṣṭhamānāś cūvaṣyaī rasam upakurvantiṣṭyarthah*. (1ṛtti under VIII, 1, p. 274). The Guṇas cannot exist without Rasa and existing in it they invariably help its awakening.

In his *Vṛtti* on *Kārikā* 87 (p. 462) Mammaṭa clearly explains the poetic Guṇa on the analogy of human Guṇa and sets forth the views of Abhinavagupta regarding the relationship between Guṇa and the *varṇa* (letters), by overthrowing the teachings of the Rīti School on this point. His main contention is that just as qualities like bravery etc. belong to the human soul and not to the body, so the poetic excellences like sweetness etc. are properties really belonging to Rasa, not to the letters.⁷ In this connection he observes that those who hold Guṇa to belong exclusively to the *varṇa* have no insight into the deeper charms of Rasa (*rasa-paryanta-vi śrānta-pratītivandhyāḥ*-l. 5, p. 464). The common people, unable to look into the true nature of things (*aviśrānta-pratītiyāḥ*-l. 3, p. 464) are often carried away by the mere size of a man and call him brave or not brave according as his body is bulky or small, irrespective of the fact whether or not he really possesses the virtue of bravery at heart. To this assumption they are led by their unguarded observation for the quality of bravery is sometimes found to be co-existent with an impressive appearance.⁸ But we must remember that *this is not always the case* for even a man having a thin body may be brave at heart. And *even when it is so* expressions like 'the body itself is brave' (*ākāra evāsya śūraḥ*) cannot be justified unless one takes recourse to a secondary usage. The right use would probably be 'the appearance is suggestive of bravery' (*ākāraḥ śauryavyūḥjakaḥ*) for

7. *ātmana eva hi yathā śauryūdayo nākārasya, tathā rasa-syaiva mādhyūdayo guṇa na varṇānām* (l. i, p. 463).

8. *kvacit tu śauryūdi-samucilasyākara-mahattvūder darśanād ākāra evāsya 'śūraḥ, ityūder vyavahārād, anyatrāśūre'pi vitatākṛtitva-mātreṇa 'śūra' iti, kvāpi sūre'pi mūrṭi-lāghava-mātreṇa "aśūra" iti aviśrānta-pratītiyā...vyavahāranti*, (ll. 1-3, p. 464).

this much we can reasonably say of a man from his external features

Similar is the case with letters in relation to the poetic Guna. Those theorists who cannot dive so far as to comprehend the delectability of Rasi speak of the letters themselves as being sweet or not sweet (whereas in reality qualities like sweetness etc. belong to Rasi, the soul of poetry). The only consideration that weighs with them is whether the letters are soft-sounding or high-sounding and thus they take to be the sole criterion for judging the presence of Mādhurya or Ojas in a particular composition. But this criterion is defective, since it is apt to confuse the real issue and if it is accepted there is just the risk of calling such Rasas and their accessories as are not really sweet as sweet simply by reason of the softness of the letters that express them. At the same time, it is also possible that really sweet passions and their accessories will be treated as 'not sweet' if they are expressed in letters that are not soft-sounding. Of course it appears from two of Mammata's subsequent *sūtras* (viz. 99 and 100) that sweetness (Mādhurya) is generally co-existent with soft-sounding letters and energy (Ojas) with high-sounding ones, but we should remember that that is not the last word spoken by him on this point. For, he himself has stated immediately afterwards (in *sūtra* 102) that letters (and for the matter of that) compounds and diction are sometimes altered in order to suit the nature of (i) the speaker, (ii) the subject matter and (iii) the form of composition. Thus shows therefore that when the letters are properly

9 *madhurādi-śāñjakā sukamūlādī varṇānām madhurādi-vyavahāra pravṛtter amadhurādi risāṅgāṇām varṇānām sukamūryādī mātrena mādhyādī madhurādivasopahatanānāṁ teṣāṁ asaṅkumāryāder imādī uryāḥ rasā paryanta risānti prattitvan hyā vyavaharanti* (1. 464 ll. 3-5)

selected they can, like the appearance of a man, only suggest a particular Guṇa but on no account can the Guṇa subsist in the letters entirely. Later on (in *sūtra* 95) Mammaṭa has told us that the Guṇas may be spoken of as subsisting in words and their meanings only indirectly i. e. by taking recourse to a figurative use in the same manner as human virtues have been attributed to the body. It may be noted here that in all that has been said above Mammaṭa does not propound any strikingly novel theory himself. He simply explains by means of a suitable analogy the main principles set forth by Ānandavardhana and specially Abhinavagupta.

Mammaṭa next goes on to criticise two earlier views on the respective position of Guṇa and Alamkāra. The first of these views is that there is absolutely no difference between the Guṇa and the Alamkāra. Both these elements are inherent qualities of *Kāvya*. Those who like to draw a distinction between them are led by merely a blind tradition. Virtues like bravery may well be said to subsist in a man by inherence *samarāya-vṛtṭyā* and ornaments like necklace on his body by conjunction (*saṁyogavṛtṭyā*). But what is true in the case of *laukika guṇa* and *alamkāra* is not so in the case of *Kāvya-guṇa* and *Kāvya-alamkāra*, both of which subsist by inherence alone¹⁰. It is not directly known what particular theorist set forth the above views but, Māṇikyacandra (°saṁkēta, p. 187) and some other commentators of *Kāvya-prakāśa* hold that this was the argument advanced by Bhaṭṭodbhaṭa¹¹ in his *Bhāmahavivarṇa*. Mammaṭa himself, how-

10. *samarāya-vṛtṭyā śaṁyūdavaḥ saṁyogavṛtṭyā tu hārādaya īvastu guṇālamkāraṇāṁ bhedaḥ. ojaḥ-prabhṛtīnām anuprāsopamāināṁ cobhayeṣāṁ api samavāyavṛtṭyā sthīrtir iti gaḍḍalikā pravāheṇaivaiṣāṁ bheda ityābhīdhānam asat.* (K. P. p. 470. ll. 1-3).

11. We have no direct source for ascertaining the views of Udbhaṭa regarding the exact nature of the 'Guṇas' and Alamkāras.

ever, fully accepts the analogy of *laukika guṇa* and *alaukika*, as has been seen above.

The other view that Mammaṭa disproves is the one held by Vāmana who opines that the Guṇas are sufficient to produce poetic beauty whereas the Alaukikas heighten the beauty thus produced (pp. 89-91, ch. VI). Mammaṭa argues¹ that if all the Guṇas together be taken to

His main treatise, *Bhāmaha-vivaraṇa* (referred to in *laghuvṛtti* on *Kāvya-laukika-sāra-saṃgraha*, Ed. Banhatti, p. 14) is now lost. In his *Kāvya-laukika-sāra-saṃgraha* which now exists, he has told us nothing regarding his views on Guṇa. But Indurāja, while commenting on Udbhaṭa's definition of the poetic figure *Kāvya-līṅga* (ii, 7), brings in a curious discussion about Guṇas and Rasas. N. D. Banhatti (notes on *Kāvya-laukika-sāra-saṃgraha*, pp. 154-59) has already shown the unprofitable character of this discussion inasmuch as it is hopeless attempt at reconciling the views of Vāmana with those of the Rasa-dhvaṇī theorists. Udbhaṭa's views can be gleaned only from second-hand sources, e.g. *Alaukikārasarvasva* (p. 7) and *Pratāparudra Yośobhāṣaṇa* with its commentary *Ratnāpana* (p. 334, ed. Trivedi). These show that Udbhaṭa maintained very slight distinction between Guṇa and Alaukika. The former in his opinion, belongs to *saṃghaṭanā* only, whereas the latter belongs to *śabda* and *artha* (*udbhaṭādibhis tu guṇālamkāraṇāṃ pīḍyaśaḥ sāmānyam eva sūcitanī, his tya-mātreṇa bheda-pratīpālanāt. saṃghaṭanā-dharmatena śabdārtha-dharmatena cesteti. Alaukikārasarvasva, loc cit*). The view quoted by Mammaṭa, however, makes absolutely no difference between the two elements. Banhatti is probably right when he says that these views agree in the main point, namely that, *there is no essential difference* between the Guṇa and the Alaukika in Udbhaṭa's theory of Poetry.

12. *yad apyuktam kūvya-sobhāyāḥ kartāro dharmā-guṇās tad-atīśaya-hetauḥ as tī alaukikāḥ itī tadapi na yuktam yitāḥ kīṇi samastur-guṇāḥ kūvya-vyavahāra-utā-katiparāḥ. yadī samastāḥ tī kīṇi samastāḥ guṇā-gauḍī pūñṇālī cī itīḥ kūvya-sūtmā. atha katiparāḥ tātāḥ*

adīṇv atīa prajvalatyagnir uccarāḥ

pīḍyaśaḥ pīḍyannullasatyēsa dhūmaḥ

ityādīṇvāḥ-prabhītiḥ guṇeṣu satsū kūvya-vyavahāra-pīḍitāḥ

(pp. 471-72)

account for poetry, as such, then the Gauḍī and Pāñcālī Ritis (as accepted by Vāmana) cannot be regarded as the essence of poetry because they are not marked by all the Guṇas. On the other hand, if the presence of only one or two Guṇas can produce the poetic charm, then a purely unpoetical passage *e.g.* one containing *gāḍha-bandhatva* has to be regarded as poetry.

Following the authors of the Dhvanyāloka, Mammaṭa enumerates and defines only three Guṇas, namely, Mādhurya, Ojas and Prasāda.

- (1) Mādhurya gladdens the heart by way of producing a melting thereof. It resides ordinarily in Śṛṅgāra (*sambhoga*), but it is also present in increasing degrees in Karuṇa, Vipralambha śṛṅgāra and Sānta Rasas¹³.
- (2) Ojas which leads to a glow in the form of an expansion of the heart, resides generally in the Vira Rasa and it is felt in increasing degrees in Bibhatsa and Raudra Rasas¹⁴.
- (3) And lastly, Prasāda is that quality which pervades the mind like fire among dry fuel or like a clear stream of water. It is present everywhere *i.e.* in all Rasas and in all compositions¹⁵. The

13. *āhlādatvaṁ mādhyamāṁ śṛṅgāre druti-kāraṇam |
karuṇe vipralambhe tacchānte cūṭisayānvitam ||*
(*sūtras* 90-91, pp. 474-75).

14. *dīptatma-vistṛter hetur oja vira-rasa-sthiti |
bibhatsa-raudra-rasayoḥ tasyādhiḥkyaṁ krameṇa tu ||*
(*sūtras* 92-93, pp. 475-76).

15. *śuṣkandhanāgnivat svaccha-jala-vat sahasaiva yaḥ |
vyāpnoty anyat prasādo'sau sarvatra rihita-sthitiḥ ||*
(*sūtra* 95, p. 477).

The analogy of clear water and of fire among dry fuel was brought in first by Abhinava (*jhaḡ itī śuṣka-kṣṭhāgni-dṛṣṭāntenā-*

crucial character of this Guṇa is its capacity for bringing out clearly the sense of a passage as soon as it is read-out¹⁶.

Mammaṭa studies critically the ten *śabdaguṇas* of Vāmana¹⁷ and limits them down to the three mentioned above. He holds that some of the ten Guṇas can very well be included in these three (*kecid antarbhvantyeṣu*), some are considered to be merely absence of demerits (*doṣa-tyāgāt pare śrīṭāḥ*) while others are positive demerits in certain cases (*anye bhajanti doṣatvaṁ lutracit, sūtra* 96, p. 478). Thus, Vāmana's (1) Śleṣa (coalescence of words) (2) Samādhi (adjustment of structural ascent and descent) (3) Uḍāratā (liveliness of the composition) and (4) Prasāda (looseness of structure mixed up with certain cohesiveness)—all come under the single quality Ojas in the new theory. (5) Mādhurya, which consists in distinctness of words can, in a sense, be included under the same Guṇa in the new theory for it will be seen later on that a diction, if it is to be favourable to the quality of Mādhurya, must either be free from compound words (*avṛttih*) or contain compounds of only medium length (*madhyavṛttir itā*) (6) Arthavyakti or explicitness of sense comes under 'Lucidity'. (7) Samatā, which consists in

kaluṣodah 1-dṛṣṭāntena ca tad akūḷasyaṁ prasannatvaṁ nāma sarva-rasānūṁ guṇaḥ ... 9locana, p. 82, 11. 7-8) Bharata, of course, mentioned in a different context (VII, 7, K. M. T) the first analogy met with in Mammaṭa's text.

- 16 *śruti-mātreṇa śabdāt tu yenārtha-pratyayo bhavet |*
sādhūraṇaḥ samagrāṇāṁ sa prasādo guṇo mataḥ |
 (sūtra 101, p. 468).

17. It ought to be noted that Mammaṭa never mentions Vāmana by name in connection with his treatment of the Guṇas but the definitions of the ten Guṇas (each of *śabda* and *artha*) scrutinised by him leave no room for doubt that he is referring to the treatment of Vāmana

of Vāmana, ought not to be mentioned separately (*tena nārthaguna ucyah sūtra 97 p 483*)

Each of the three Gunas accepted in the new theory is produced (or suggested) by a particular arrangement of letters (*raṇa*) compounds (*saṃasa*) and style of composition (*raṇa*). Thus (i) all *sparsa* letters or (mute) from *l* to *m* excepting the letters of the *ta-raṇa* combined with the first letter of their respective *raṇa*, (ii) the consonants *l* and *n* with short vowels, (iii) absence of compounds or presence of short compounds and (iv) soft diction these are specially favourable for the quality of Mādhurya¹⁸. Similarly (i) compound consonants formed by the combination of the first and third letters of a *raṇa* with the letters immediately following them (*ie* with the second and fourth letters respectively) (ii) as also those formed by any sort of combination with *l* (iii) combination of similar letters (iv) all the letters of the *ta-raṇa* excepting *n* (which is favourable for Mādhurya), (v) palatal and cerebral sibilants (vi) long compounds and (vii) bombastic style these are suggestive of the quality Ojas¹⁹. No particular letters or compounds have been fixed for the Guna, Prasaḍa. Any letter or compound may be employed herein provided that perspicuity, which is the *sine qua non* of this Guna, is not lost. Those that are detrimental to it ought to be rigorously abandoned.

It will be interesting to note that, while Māhmata does not admit Riti as a separate element of poetry, although he does not altogether leave out of consideration the question

18 *mūrdhni raṇāntyaṅgaḥ sparsa atīwargū raṇaḥ laghū |
arṭtir mālhyā-arṭtir ā madhurye ghaṭanā tathā |*

(*sūtra 99 p 484*)

19 *yoga ādī v-rttiyābhyam antyaṅgo reṇa tulyaṅgh
tadil śīṣam arṭti-lurghyam gumpā uddhata ojas |*

(*sūtra 100 p 485* see also the *ṛtti*)

of structure or diction. This has been covered by his conception of Vṛtti, which comes in course of his treatment of the *śabdālaṃkāra* Anuprāsa in ch. IX. Vṛtti has been defined as that function of some fixed letters which (comes within the province of *i.e.*) remains subordinate to Rasa (*niṣṭa-rarṇa-gato rasu-viṣayo vyūpārāḥ... vṛtti* on *sūtra* 105, p. 495). Maṃmaṭa enumerates and defines three different Vṛttis, namely, (1) Upanāgarikā, (2) Paruṣā and (3) Komalā or Grāmyā and remarks that these three Vṛttis have been called Vaidarbhī, Gandī and Pāñcālī Ritis respectively by some earlier theorists like Vāmana.²⁰ The diction which is characterised by letters suggestive of Mādhurya is called Upanāgarikā (*mādhurya-ryañjukair varṇair upanāgarikocyate...sūtra* 108, p. 497); that which is characterised by letters suggestive of Ojas is known as Paruṣā (*ojaḥ-prakāśa-kais tais tu paruṣā...sūtra* 109, loc. cit.) and that characterised by letters other than those mentioned above is Komalā or Grāmyā (*komalā paraiḥ...sūtra* 110 loc. cit.). Maṃmaṭa has no doubt been considerably influenced by Udbhaṭa in respect of his nomenclature and definition of individual Vṛttis but they view this poetic factor from different angles. Udbhaṭa looks upon the Vṛtti as a definite arrangement of letters,²¹ which may impart

20. *keṣāñcid etā vaidarbhī-pramukhā rīṭayo matāḥ*

(*sūtra* III, p. 498).

etās tisro vṛttayaḥ vūmanādīnāṃ māle vaidarbhī-gandī-pāñcālīyākhyā rīṭayo matāḥ.

(*vṛtti* on the above).

21. *śaṣṭhyāṃ repha-saṃyogaiḥ ṭa-vargeṇa ca yojitā |*

paruṣā nūma vṛttiḥ syāt hla-hva-hyūdyaiśca saṃyutā ||

svarūpa-saṃyoga-yutāṃ mūrdhni vargāntya-yogibhiḥ |

sparsair yutāṃ ca manyante upanāgarikāṃ budhāḥ ||

śeṣair varṇair yathā-yogaiḥ kathitāṃ komalākhyayā |

grāmyāṃ vṛttiṃ praśaṃsanti kavyeṣvādṛṭa-budhhayaḥ ||

(*Kāvyālaṃkāra-śāra-saṃgraha* i, 4-6).

poetic charm on its own account and which is not theoretically related to any other poetic element.^{21a} Mammaṭa's Vṛtti, on the other hand, is a definite arrangement of letters, no doubt, but it cannot produce the poetic charm on its own account because it has explicitly been said to be a *rasa-viśaya vyūpāra*. It is true that Mammaṭa's Vṛttis have not been definitely mentioned to be connected directly with the Rasa. They are determined primarily by their capacity for suggesting particular Guṇas. But since the Guṇas reside in Rasa, the Vṛttis may be taken to be subservient to Rasa through indirect association or *paramparā-sambandha*. This would remind us of Dhvanikāra's Saṅghaṭanā, which has been characterised as manifesting Rasa through the Guṇas (VIII A, pp. 214-6 above). But in spite of their apparently similar nature, we should not identify Dhvanikāra's Saṅghaṭanā with Mammaṭa's Vṛttis. We must note that Ānandavardhana does not fix a particular Saṅghaṭanā for a particular Guṇa, while Mammaṭa defines each of his Vṛttis in terms of a particular Guṇa. Ānandavardhana's Saṅghaṭanā is determined by the absence or presence of compound words whereas in Mammaṭa's treatment of Vṛtti the question of compound words is not at all touched upon but the presence of particular letters suggesting particular Guṇas is discussed. We must also note that the sphere of Mammaṭa's *ghaṭanū* or *gumpā* (*sūtras* 99-100) is wider than that of Dhvanikāra's Saṅghaṭanā.

21a. This is what we can gather from the Kāvya-lakṣaṇa-sāra-saṅgraha. Whether Udbhaṭa, who is also known to have commented on the Nāṭyaśāstra (where the Nāṭya-vṛttis e.g. *kaśikī*, *Sāttvatī* are connected as a matter of course with Rasa), was influenced in nomenclature as well as in conception to a certain extent by Bharata's view is a question that can not be answered in the absence of the commentary referred to.

The respective position of the concepts of Rīti and Guṇa came to be finally settled by the authors of the Dhvanyāloka on the basis of the part they play towards helping the realisation of the underlying soul of poetic sentiment and not as an external element belonging to *śabda* and *artha*. Mammaṭa, in his attempt to establish a clear-cut scheme of poetics, accepted the views and principles of the Dhvanikāra and Ānandavardhana, but he thought it necessary to examine critically and refute the Rīti-Guṇa theory of the early writers before establishing his own. Later post-dhvani writers generally elaborated the teachings of the new school, taking Mammaṭa as a type. Some of them curiously adhered to the teachings of the predhvani schools.²²

22. The older Vāgbhaṭa follows Rudraṭa in classifying Rītis in terms of compound words (Vāgbhaṭaśālikāra, IV, 150-51). Properly speaking, there are two Rītis, *viz.*, (1) Vaidarbhī, when the letters are not compounded and (2) Gauḍī, when they are compounded. The types Pāñcālī and Lāṭiyā are not recognised by commentators as being set forth by Vāgbhaṭa (fn on p. 61, op. cit.) although these two Rītis are actually found in the text (IV, 150) defined exactly after Rudraṭa. Guṇas and Rasas have absolutely no part to play in the older 'Vāgbhaṭa's Rītis. Ten Guṇas are enumerated. They generally correspond in nature to the *śabda-guṇas* of Vāmana excepting (1) Mādhurya which is defined as *sarasārtha-padatva* (iii, 15a) and (2) Samādhi (iii 11) which bears the character of Daṇḍin's Guṇa of the same name. Vidyānātha defines Rīti as *guṇāśliṣṭa-padasaṅghaṭanā* (Pratāparudra^o, Kāvyaaprakaraṇa, p. 63) which is akin to the old definition given by Vāmana. He defines Gauḍiyā Rīti in relation to Guṇas (*ojah-kānti-guṇopetā...* op. cit. p. 65). But curiously enough his Vaidarbhī is not defined in terms of the Guṇas. This is marked by an absence of (1) harsh structure (*bandha-pāruṣya*), (2) difficult words (*śabda-kūṭhinya*) and (3) long compounds (*atidīrgha-samāsa...* op. cit. p. 64). His Pāñcālī possess the characteristics of both Vaidarbhī and Gauḍī (*ubhayātmikā* ... op. cit. p. 66). We have already seen (VII B, pp. 158-9 above) that Vidyānātha follows the scheme of Bhoja's twenty four Guṇas.

Hemendra follows Mammata closely in (i) his conception and execution of the Gunas, (ii) his non-acceptance of Riti as a separate poetic elements and (iii) his enumeration and characterisation of the Vṛttis. He defines the three Gunas after Mammata (1) Mādhurya, as the cause of a melting of the heart (*dṛuti-hetuh* Kāvyaṇuśāsanā p 201) (2) Ojas, as the cause of its expansion (*dīpti-hetuh* op cit p 202) and (3) Prāsāda as the cause of pervasion (*vilāsa-hetuh* op cit p 203), but he differs from the latter in holding that a greater degree of Mādhurya exists in the different Ritis in the order Sāmbhogā, Śāntā, Karuṇā and Vipralambhā (p 201). The letters and compounds that suggest these Gunas are in his opinion, the same as those discussed by Mammata.

Vidyādhara enumerates and defines three Ritis after Vāmana (Ekavali V, 9-12, pp 149-50) remarking that Āvantikā and other Ritis are not separately mentioned in view of the fact that they constitute special cases only by the admixture (*sāmlaya*) of the three orthodox Ritis (op cit V, 13, p 150). He accepts and defines three Gunas and explains why the *daśa-guna* theory of the Riti school after the manner of Mammata (V, 7-8 p 48). But although Vidyādhara accepts only three Gunas and does not admit Kānti as a separate Guna, it is strange that he defines Pāñcālī and Gaudī Ritis in terms of Kānti (along with Ojas in V, 11-12, pp 149-50).

The younger Vāgbhaṭa adheres to the *daśa-guna* theory of the Riti school but he defines Mādhurya, Ojas and Prāsāda in the light of the definitions given in the Dhvani school²³ and classifies his Ritis on the basis

23 (i) *yātrānandam amandam mano dravati tan mādhu-
yam śṛṅgāra śānta karuṇa kramenādhiśyam*

(Kavyānusāsana ch II, p 30)

thereof. His Samādhi (p. 30) is the same as that of Daṇḍin and each of the remaining six of his Guṇas (pp. 29-30) partakes of the nature of the corresponding *śabda-guṇa* of Vāmana. When he accepted *in toto* the character of all the three Guṇas of the Dhvani theorists, it is really strange that he ignored the latter's criticism of the earlier *daśa-guṇa* theory, but kept the number intact instead. This proves that these minor writers were never great theorists and so it is idle to expect always a systematic treatment at their hands.

The younger Vāgbhaṭa has assigned a place to the Rītis in his system—Rītis conceived in relation to Guṇas as well as special letters, structures and compounds. The Rītis are enumerated as three—Vaidarbhī, Gauḍiyā and Pāñcālī which possess respectively the Guṇas, Mādhurya, Ojas and Prasāda and each of which is composed of a special structure.²⁴ It is interesting to note in this connection that the younger Vāgbhaṭa was not the first writer in the Postdhvani period to bring in the idea of Rīti in his scheme of poetry. We have already seen that Mammaṭa was not much for

(ii) *dīptihetur ojaḥ. vīra-bībhatsa-raudreṣu krameṇa viśeṣato ramyam.* (ibid).

(iii) *jhaḡity arthārpaṇena ceto-vikūṣa-jaṇakaḥ sarva-rasa-racanūtmakaḥ prasādaḥ.* (p. 31).

24. (i) *mādhurya-guṇopayuktā vaidarbhī rītiḥ. asyām ca prāyeṇa* (1) *komalo bandhaḥ* (2) *asamāsaḥ* (3) *ṭa-vargarahitā nijapañcamākrāntā vargāḥ* (4) *īaṇau hra-svāntarītau ca prayojyau.* (p. 31).

(ii) *ojo-guṇayuktā gauḍiyā rītiḥ. asyām ca* (1) *bandhaudhatyaṁ* (2) *samāsa-dairghyaṁ* (3) *saṁyukta-varṇatvaṁ* (4) *prathama-tṛtīyākrāntau dvitīya-caturthau yuktau* (5) *rephaś ca kāryaḥ.* (Ibid).

(iii) *prasāda-guṇa-yuktā pāñcālī. atra suśliṣṭo bandhaḥ prasiddhāni ca padāni.* (Ibid).

admitting Riti as a separate poetic element (p 231 above). It was his commentator, Candidasa, who was perhaps the first among the followers of the Dhvani theory to devote some attention towards a separate treatment of this element. Although he remarks that Ritis are nothing more than particular arrangement of letters which need not have any technical name because they have no peculiar characteristics²⁵, he himself offers a separate definition of each of the three Ritis (referred to by Mammata) in terms of a particular Guṇa and a special structure of composition²⁶.

Viśvanatha follows in the main the teachings of Mammata (and sometimes the latter's commentator Candidasa whom he introduces to us as the younger brother of his grand father)²⁷. In the first chapter

25 *etā ete tāsāṃ śabdavyāsa-prthaggrūpatīḥ vimānamatre ca natisayinī vilaksananūmayo'at*

(K I cūpika fol 120v India Office n.s.)

26 *prasada-vyāñjika lomala prayaḥ varnam yaḥ taidirbhī
ojovyañjika puruṣaḥ ayaḥ varnamayaḥ gundī madhuryaḥ
1) aḥ yaka masrṇa prayaḥ tārṇ mayī pañcalī (Ib.)*

27 *aśmat-pīṭamāhanuja kavīpanditam khyāśrīcandīdasa-
pūḍanam S D P 506 17th on kar 601*

Viśvanatha's indebtedness to Candīdasa is clearly seen in several places of the latter's *Ṡḍipika*. The most important instance is Viśvanātha's definition of poetry as well as the manner of his criticism of Mammata's definition. Viśvanātha's definition *vākyaṁ rasatmakam karṇam* (*Śrī* 3 p 19) is only another form of Candīdasa's remark *asūḍayvātuh pada sandarbhah kavyam* (*Ṡḍipika* ed S P Bhattacharya p 13). Besides the following lines of Candīdasa will show to what extent Viśvanātha had drawn upon him when he established his definition of poetry by overthrowing the one given by Mammata. Says Candīdasa *doṣa taratam, accasūḍabhāḥ tārāmyam na tu kavyatva hanīh, tesāḥ saratatra vyapakatvat guṇaścaśūḍa sarirantirgata eva, na tu sabdartha racanā dharmā itī ye tiadoṣav itī laksanāmam*

of his work he has explained poetry (strictly the different poetic elements, *viz.*, Rasa, Guṇa, Doṣa, Rīti and Alaṅkāra) in analogy with a human being (cf. his remarks in fn. 2. p. 219 above). He is the only post-dhvani writer who has given a systematic treatment to the Rītis in relation to Rasa and Guṇa and in so doing he is evidently indebted to Mammaṭa and Caṇḍīdāsa. His definition of Rīti shows that it is a suitable arrangement of words (more strictly of letters) which directly adorns the body of poetry and ultimately helps the realisation of Rasas and the like² just as a proper adjustment of the different limbs of a man directly beautifies his body as a whole and indirectly his soul. Four different Rītis have been mentioned and defined. They are (1) Vaidarbhī (2) Gauḍī (3) Pāñcālī and (4) Lāṭikā, the last being added to the orthodox enumeration. They clearly comprise in their wide sphere Mammaṭa's conception of (1) the Vṛttis and (2) *ghaṭanā* or *gumpā* (special structures that suggest particular Guṇas). In Mammaṭa's Vṛtti which constituted only a particular aspect of the verbal figure alliteration (Anuprāsa), it was not possible for him to deal with anything beyond an arrangement of *letters*. But since Viśvanātha admitted Rīti as a separate poetic element, he could conceive of it from a much broader point of view, including therein everything that can be meant by the expression 'structure of words', *viz.*, the arrangement of letters, the use of compounds and the total

(K. P. sūtra 1. p. 13) *icchanti leṣāṁ kūvyatvaṁ nirviṣayam atyanta-pravīrala-viṣayaṁ vā syūd, uktūd eva nyūyāt. yas tu rasādi-hīne'pi kvacana kūvya-vyapadeśaḥ sa bandhūdi-sūmyūd gauṇa eva.* (loc. cit. Compare this with Viśvanātha's *vṛtti* on pp. 11 and 18.)

28. *padasaṁghaṭanā rītir aṅga-saṁsthā-viśeṣavat upakartrī rasādīnām.....ch. IX. Kar 624. p. 526,*

effect which these impart to the structure as a whole. Thus, his *Vaidarbhi* contains (1) either absence of compounds or presence of only short compounds, (2) letters suggestive of the quality of *Mādhurya* which serve to make the nature of the composition sweet and tender²⁹. And since this *Riti* is related directly with the *Madhurya Guna*³⁰, it ultimately helps the manifestation of *Śrngāra* (both *Sambhoga* and *Vipralambha* varieties), *Karuna* and *Śanta Rasas* in which that *Guna* resides in different degrees (VIII, Kar 607 p 512). Similarly, his *Gaudī* is marked by (1) long compounds and (2) letters suggesting the quality of *Ojas* which lend to the structure of composition gaudiness or grandiloquence³¹. This *Riti* is specially favourable for *Vira*, *Bibhatsa* and *Raudra Rasas* in which *Ojas* resides in increasing degrees (VIII, Kar 609 ed, p 513). His *Pañcalī* is composed of (1) letters other than those used in *Vaidarbhi* and *Gaudī Ritis* and (2) compounds of some five or six words³². Viśvanatha has not

29 *mādhurya-vy ījakaḥ tarnaḥ ratana lalitātmikā |*
avṛttir alpa vṛttir va vaḥ tadbhi rītir īsvale |

S D IX Kar 626 p 526

30 It ought to be noted in this connection that Candidasa defined the *Ritis Vaidarbhi Gaudī* and *Pañcalī* in terms of the *Gunas Prasada Ojas* and *Madhurya* respectively. Viśvanatha's characterisation of the *Ritis* approaches that of the younger Vāgbhata (P 236 above)

31 *Ojaḥ pṛakāśakḥ tarnaḥ bandha adambaraḥ punaḥ |*
samasa bahulā gṛudī |

op cit IX Kar 627 p 527

32. *tarnath śesath punar dīayoh |*
samasta-pañca śa-pado bandhaḥ Pañcalikā mata |

op cit IX, Kar 628, pp 527-28

explicitly determined the nature of the composition in this Rīti, but the verse :—

*madhurayā madhu-bodhita-mādhavī-
madhu-samṛddhi-samedhita-medhayā |
madhukarūṅganayā muhur-unnada-
dhvanibhṛtā nibhṛtākṣaram vjage ||*

(Śiśupālavadha VI, 20)

which he cites (p. 528) as its illustration, shows that it has generally a tender effect on the mind of the reader and as such it partly partakes of the nature of the Vaidarbhī Rīti. It should be observed in this connection that Viśvanātha's quotations from the earlier writers like Rudraṭa and Bhoja in connection with his Vaidarbhī and Pāñcālī Rītis respectively appear to be quite out of place. Instead of supporting his own position these quotations display a bit of his uncritical nature for they present a poetic ideal altogether different from the tradition which he is following³³. If it is argued, that he has presented the earlier writers' view-points in contrast to his own (as his use of the particle *tu* in *bhojas tu*, *rudraṭas tu* would imply), why should he specifically select these two writers (along with Puruṣottama whom he cites in connection with Gauḍī) specially when they were not known to have been theorists of any remarkable order? Viśvanātha's

33. He quotes the following verse under the name of Rudraṭa (*rudraṭas tvāha*) but curiously enough, it is not traceable in the Kāvya-lamkāra of that author :

*asamastaika-samastā yuktā daśabhir guṇaiśca vaidarbhi |
varga-dvitiya-bahulā svalpapṛāṇākṣarā ca subidheyā ||*

op. cit. p. 527.

Bhoja's definition of Pāñcālī, as we have already seen (ch. VII B. P. 156 above), involves *inter alia* the Guṇas Sukumāra which Viśvanātha himself has explained away after the manner of Mammaṭa.

Lāṭī Rīti, defined as that which possesses the characteristics of both Vaidarbhī and Pāñcālī³⁴, appears to have been practically an unnecessary addition, for, if this is accepted as a separate Rīti, one may equally expect two other new types, standing midway between the Rītis (1) Vaidarbhī and Gauḍī and (2) Gauḍī and Pāñcālī.

It is worthy of note that just like Mammaṭa, Viśvanātha sanctions a change in the fixed nature of composition (shown above) in accordance with its suitability to the nature of (1) the speaker, (2) the person spoken to and (3) the theme of discourse (*hincit tu raktīrūdyaucityād anyathā rucanūdayaḥ.....IX, Kar 630, p. 530*). For instance, it has been seen above that Ojas resides in Raudra Rasa and long compounds as well as bombastic style are favourable for Ojas. But still these should be abandoned in a drama (where even this Rasa is depicted) lest they hinder, in any way, the production of the dramatic effect (*nāṭalādan raudrē'pyabhinaya-pralīkūlatena na dīrgha-samūśādayaḥ...rpt p. 530*). Similarly, soft letters should not be used (even) in Śṛṅgāra Rasa when that is being depicted in an ākhyāyikā (*etam ākhyāyikāyām śṛṅgārē'pi na masṛṇa-tarṇādayaḥ* (ibid)). For, this kind of work possesses some amount of historical interest and consequently the grand effect of the subject-matter must be preserved by all means. It is needless to mention that in prescribing the above rules for a change in the stereotyped nature of the structure of composition Viśvanātha is indebted directly to Mammaṭa and indirectly to Ānandavardhana.

If we analyse our study of Mammaṭa's treatment of the Guṇas, it will be seen that we have discussed the

34. *lāṭī tu rītir vaidarbhī pāñcālyor antarū sthītā |*

op cit, IX, Kar 629, p 52S.

question under four broad heads, viz, his (1) *sāmānya-lakṣaṇa*, (2) his *viśeṣa-lakṣaṇa*, (3) his criticism (3a) of the treatment of earlier writers regarding the general position of Guṇa and Alamkāra as well as (3b) of the *daśa-guṇa* theory of Vāmana, and lastly (4) his ascertainment of special structures of composition in relation to particular Guṇas. Viśvanātha, however, does not touch upon the question of earlier writers' views on the respective position of Guṇa and Alamkāra. Otherwise he has been an out-and-out follower of Mammaṭa in respect of the main principles involved in the last two points mentioned above. Thus, he has proceeded on the same line of arguments and has generally expressed the same ideas in his own way. He has explained away Vāmana's *artha-guṇas* and has resolved his *śabda-guṇas* into the three new Guṇas exactly after the manner of Mammaṭa. He has sometimes converted the *vṛtti* portions of the K. P. into *kārikā* forms in his own work :³³ but hardly has he given us any novelty of treatment regarding the two points just spoken of.

And so far as the first of the above four points (i. e. general definition or *sāmānya lakṣaṇa* of Guṇa)

35. To witness one or two specific instances, we may just compare Viśvanātha's Kārikās :

śleṣaḥ samādhir audāryam prasāda iti ye punaḥ |
guṇāś cirantanair uktā ojasv antarbhavanti te ||
mādhurya-vyāñjakatvam yad asamāsasya varṇitam |
prthak-padatvam mādhuryam tenaivāñgīkṛtam punaḥ ||
artha-vyakteḥ prasādūkhya-guṇenaiva parigrahaḥ |

(S.D. VII, Kars 614-16, pp. 515-18).

with Mammaṭa's *vṛtti* :

*bahūnām api padānām ekavad-bhāsanūtmā yaḥ śleṣaḥ, yaścāroha-
 varohakrama-rūpaḥ samādhiḥ, yā ca vikaṭatva-lakṣaṇodāratā,
 yaścāñjomisṛita saithilyūtmā prasādaḥ, teṣūm ojasv antarbhāvah.
 prthak-padatvarūpam mādhuryam bhañgyā sākṣād npūttam.
 prasādenārthavyaktir grhītā..... (on sūtra 96, p. 476).*

form of a mental relish. The realisation of Rasa is possible only through (and in the form of (a mental condition like) the melting of the heart, so that it is absolutely idle to try to feel the existence of the *cittasyūtti bhavibhūta*, the Guṇa and the Rasa separately. We have already explained this point of view in detail (pp. 206-8 above) and need not dilate upon it here anew. Viśvanātha's subtle power of poetic realisation prompted him readily to appreciate the view-point of Abhinava and following the wake of Chandraśekhara to do away with any artificial distinction between the *cittasyūtti* and the Guṇa.

C

JAGANNĀTHA.

Jagannātha has never been explicit upon the point as to what position exactly he assigns to the Guṇas in his theory of Poetry but he has left his views to be inferred by the student of the Śāstra from a study of his treatment which is, as we shall see later on, mostly an attempt at harmonising the teachings of the old school with those of the new. Jagannātha's treatment of the Guṇas proper as well as of the structures favourable for and detrimental to them extends over a considerable length (*Rasagaṅgādhara*, pp. 53-71) and throughout this one would apparently mark in him a tendency towards avoiding the question as to the views of what school of opinion he is really subscribing to. Thus, his remarks at the very beginning

prakaṣaṇa-parāḥ. laṣṣaṇantu citta-draṣṭṛbhāva-mayī āhlāte mādhyam ityeva. na tu vāraṇaṁ netur itī evāḥyānām pyāyāḥ. draṣṭṛbhāvasyāsāda-svarūpāhlādābhinnatrenātātkāryatvāt.....
(^odīpikā, India Office Manuscript, fol. 112 a-b).

of his treatment of the Gūṇas (*rasesu cautesu nigalitesu mādhuryanyah-piā ṛṇīlhyims tīu guṇān āluh*, p. 53) would probably lead one to understand that he is adhering to the teachings of the early Dhvaṇī theorists. But shortly after, when he proceeds to deal with the question of the sub-triti of the Gūṇas one certainly considers him to be leaning towards the views of the Rīti school.

We have seen that the theory of Gūṇa is conceived by the authors of the Dhvaṇyāloka was developed further on the same line by Mammikṛ. His views were accepted with slight or no modification by almost all the later writers till the advent of Jagannātha who was the first (and indeed the last) to raise his finger against this unqualified acceptance. While Jagannātha does not totally reject the position of the Dhvaṇyākāra that the Gūṇas belong to Rīti his main objection against the theory of his predecessors of the Dhvaṇī school is that the Gūṇas do not belong exclusively to the Rītes but they belong to the word and its sense is well—not secondarily but primarily—a view which bears adequate testimony to the influence which the teachings of the school of Vāmana worked upon Jagannātha. Next he proceeds to discuss the twenty Gūṇas of Vāmana within the remarks *juṣṭatāṇs tu* (p. 55) *ityāluh* (p. 62) with his own views here and there, and immediately after that he criticises these Gūṇas exactly after Mammikṛ beginning with *apūc tu mātātah sūlūtaṇṭe* (p. 62=others do not admit so many Gūṇas) and ending this criticism with *atas tiaya ca guṇā itī mammatābhatfādayah* (p. 61). Last of all he takes up the question of the word-structures (pp. 64-73) in which he displays unmistakable traces of the influence of the Dhvaṇī theorists. We shall discuss these as far as necessary in their proper places.

It is interesting to note that Jagannātha has not given us any general definition of Gūṇa nor has he accepted the

one given by the early Dhvani theorists but he has presented the character involved in the latter's individual Guṇas in such a way that it appears to constitute somewhat like a general definition¹ in his treatment. The early Dhvani theorists' definition of Guṇa, as we have already seen, implies that (1) Guṇas are (primarily) the properties of Rasa, (2) they reside invariably in Rasa and as such (3) they help the manifestation of Rasa ; and the question of the production of some mental conditions through or by the Guṇas comes in their treatment afterwards, as *viśeṣa lakṣaṇa*, in connection with the individual Guṇas. But Jagannātha has observed the fundamental character (*viś*, the production of one or other mental condition) underlying these individual Guṇas and appears to have utilised it in connection with the Doctrine of Guṇa in general so as to assign a definite independent character to that element.² In other words, he judges Guṇa

1. Jagannātha's remarks in this connection are interesting though not explicit :—*evam tarhi drutyādi-cittavṛtti-prayojakatvaṁ, prayojakatāsambandhena drutyādikam eva vū mūdhuryādikam astu*", (p. 55.) It will be seen that he has not expressly stated "*drutyādi-cittavṛttiprayojakatvaṁ guṇaḥ*" and as such his remarks noted above cannot, strictly speaking, be looked upon as a definition of the element. But his very attempt at characterising all the Guṇas together, instead of defining them separately like the earlier Dhvani theorists, gives the student sufficient indications to understand that it was his intention to incorporate in the above remarks the fundamental character of the element itself.

2. This is, in a sense, an advance made upon the treatment of his predecessors whose Doctrine of Guṇa, having no separate existence excepting in Rasa, does not naturally bring a definite idea as to its own character, for, when it is remarked that a quality belongs to some known factor (*e.g.* Rasa here) or is a *dharma* of it, nothing is thereby said so as to give one a clear and definite idea of the quality itself. We should remember, in this connection, that towards this advancement Jagannātha had not to explore any

fundamentally in terms of the mental condition it produces and when this is admitted, the fact, as to which factor the Guṇa belongs to, does not present much difficulty. Jagannātha appears to solve it from a more or less common-sense point of view even if this is really a matter of individual experience and opinion. If Guṇa is understood to be an element having the capacity for producing some mental condition, Jagannātha cannot maintain that that capacity is restricted to Rasa alone; but, on the other hand, he appears to hold that even the external aspects of poetry, namely, the word and its sense and the composition as a whole may equally possess that capacity² and as such, he refuses to accept the position of

appreciably new field of thought nor had he any new materials to utilise, but he had only to present the selfsame treatment of his predecessors in a different way applying his remarks (noted in fn. 1) as much to the individual Guṇas as to the element itself and these remarks at once satisfy the *sāmānya*—as well as the *viśeṣa-lakṣaṇa* of Guṇa as an element of poetry.

3. *Prayojakatvam adṛṣṭādi-vilakṣaṇam śiddhārtha-rasavacanā-gatim eva grāhyam* (p. 55) Note *adṛṣṭādi vilakṣaṇam* where under *ādi* Nāgeśa includes *lāla* and possibly *deśa* and such other factors. This appears to imply that even in ordinary life—apart from the sphere of poetry—particular circumstances give rise to mental conditions like *druti* etc. For instance, some people are extremely sentimental by nature and they are very easily moved; similarly when a man reaches a particular place, he may burst into tears if the place is associated with some sad remembrances. But we are not concerned with the above circumstances. Note also the spirit of harmony with which Jagannātha reads the views not only of the different schools of thought (e. g. the Riti school and the Dhvaṇi school) but also of the different writers of the Dhvaṇi school itself. This spirit is clearly traceable in two cases, firstly with regard to the question of the factor to which Guṇa belongs, and secondly with regard to the relationship between the Guṇas and the mental conditions with which they are associated. We have seen (p. 228, fn. 13) that Mammaṣa takes the Guṇa to be the

the early Dhvani theorists that one has to take recourse to *upacāra* (secondary or extended use) when one says that Guṇa belongs to *śabda* and its *artha* or is a *dharma*

cause of the *cittavṛtti*, while Viśvanātha, who is anticipated by Abhinava, identifies the Guṇa with the *cittavṛtti* (p. 243 above). Jagannātha (p. 54) generally accepts the position of Mammāṭa when he conceives of the relationship of *prayojya* and *prayojaka* between the *cittavṛttis* and the *Guṇas* but his difference with the treatment of Mammāṭa appears to lie in the fact that while the latter's Guṇa produces the *cittavṛtti* only on account of *Rasa* in which it always resides, the former's Guṇa can produce the *cittavṛtti* even on its own account *i.e.* quite independently of *Rasa* in which it does not invariably reside. The spirit of harmony is also patent from Jagannātha's remarks later on (quoted in fn. 1) where he first takes the Guṇa to possess the capacity for producing the *cittavṛtti* and then identifies the one with the other. Now, when Guṇa is *cittavṛtti-prayojaka* it may reside in *śabda*, *artha* and *racanā*, and this is explained by the fact that the reader's mind undergoes the process of melting, expansion etc. on the perusal of the composition as a whole or of the word and its sense. Thus, *śabda*, *artha* and *racanā*, which are some external factors responsible for the production of particular mental conditions of the reader, are said to be *cittavṛtti-prayojaka* or *°prayojakatva* may be said to reside in them. But when the Guṇa is identified with the *cittavṛtti*, it must reside only in *Rasa* because a *cittavṛtti* cannot reside in *śabda*, *artha* or *racanā* (and Jagannātha fights shy even to take recourse to *upacāra*). And contrarily, when Guṇa resides in *Rasa*, it is not possible to conceive of the relationship of *prayojya* and *prayojaka* between the *cittavṛtti* and the Guṇa because both merge their individuality in that state of aesthetic bliss and consequently one has to be identified with the other. The production of *druti* and the apprehension of the aesthetic bliss take place simultaneously. So it is that the Guṇa is generally *cittavṛtti-prayojaka* but in the case of *Rasa* it is *cittavṛttir eva*, for here the relationship of cause and effect disappears and this will also be justified by the fact that *Rasa* has been classified as *asaṃlakṣya-krama vyaṅgya*.

of them.⁴ It will appear, therefore, that Jagannātha lays no mean emphasis upon the structural beauty of composition: and this will also be justified by his very elaborate treatment, with copious illustrations, of structures specially favourable for particular Guṇas (*tat-tadguṇa-ṛyañjanakṣamū mīmīṭh* p 66) as well as the defects which are detrimental to structural beauty. These extend over a great length (pp. 64-74) in Jagannātha's treatment, but it is not necessary for us to study them in detail in this connection.

From what has been said above, it will not be difficult to ascertain Jagannātha's attitude towards the question of the relationship between Rāsa and Guṇa. Naturally, he cannot regard Guṇa to be the inherent property of Rāsa alone (*rasamūtra-dharma*). But his arguments in support of this position are interesting not only because they are mixed up with his knowledge of philosophical technicalities but also because they appear to afford a fine example of what Dr. De calls his "subtle reasoning" and his "tendency towards controversy... combined with an aptitude for hairsplitting refinements" (Sanskrit Poetics, Vol. II, p. 318). He holds that the theory of the early writers of the Dhvani school that

4. *tathāca śabdārthayor apī mādhuryāder idṛśasya sattvād upacāro naiva kalpya itī tu mādṛśāḥ.* p 55, ll. 9-10

It is interesting to note, in this connection, that South Indian writers like Vidyānātha and Vāgbhata and those under their influence subscribed whole-heartedly to the Rāsa-dhvani creed. Yet they did not try to fit their idea of Guṇa with that of the Dhvani school. Since Jagannātha has tried to reconcile the views of the South Indian theorists who flourished before his time with those of the Dhvani School in his usual ingenious manner (whence resulted his treatment of the Guṇas in their dual nature) his views appear to suffer from want of clearness in some places

Guṇa is *rasa-dharma* can be proved neither by *perception* nor by *inference* (pp. 54-55). In the first place, he remarks that unlike *uṣṇasparśa*, the *anala-dharma*, which can be felt independently of *dūha*, the *anala-kārya*, Guṇa, the so-called *rasa-dharma* cannot be perceived independently of *druti* etc. the *rasa-kārya*. Speaking plainly it stands thus : it is quite possible for us to feel the heat of the fire (*anala-dharma*) even when it does not actually burn us. But Guṇa is not capable of being perceived independently because its existence is, according to the Dhvani theorists, inseparably mixed up with the particular mental condition which the reader undergoes in the process of the realisation of *Rasa*. On the other hand, if it is assumed that *Rasa* along with Guṇa produces *druti* etc. as its effect, and argued on that strength that Guṇa is to be *inferred* as the determinant of the causality in *Rasa* (*kāraṇatāvachchedakatayā*),⁵ Jagannātha would reply by saying that when *Rasa* can, by itself, produce the particular mental condition, it is superfluous to admit the existence of another element *viz.*, Guṇa, in it.⁶ Next, Jagannātha argues that Guṇa cannot be regarded as the property (*guṇa* or *dharma*) of *Rasa* (the *ātman* of poetry) because the *ātman* is, according to the Vedāntin's conception, without any attribute.⁷ Nor can Guṇa be

5. This refers to the theory in Vaiśeṣika philosophy that a thing cannot be regarded as a cause unless it is associated with a number of conditions which must exist in the cause in order that it might produce the effect. In the present case it resolves into the position that the *Rasa* can produce *druti* because of the Guṇa which exists in it as its *Kāraṇatā*.

6. *tādṛśa-guṇa-viśiṣṭa-rasānām drutyādikāraṇatvāt kāraṇatāvachchedakatayā guṇānām anumānam iti cet, (na), prāṭisvikaṛūpeṇaiva rasānām kāraṇatoḥpattau guṇakalpane gauravāt.* (p. 54).

7. *paramātmā guṇasūnya eveti māyāvādinō manyante.* Jhalakikar, Nyāyakośa (1928) p. 473.

attributed to the permanent moods like *rati* etc because these, being some limiting conditions (*upādhi*) of the Rāsa, are to be looked upon as their *differentia* and as such further attributes cannot be associated with them.⁸ It will appear, therefore, that Jāgannātha's intention was to treat the Guṇas as absolute entities. But his own characterisation of Rāsa along with *śabda*, *artha* etc as one of the substrata of the Guṇas (=the capacity for producing the mental conditions) leaves at least some scope for considering his Guṇa to be a property of Rāsa. The Dhvānikar's use of the expressions like "*sringaro madhuraḥ*" (D K II, 8) is, according to Jāgannātha, analogous with the ordinary use of an expression like *vāyagandhū usna*, where *usnā* is not the exclusive but accidental quality *vāyagandhū*,⁹ since it may reside as much in *vāyagandhu* as in other articles like onion, musk and wine.

It ought to be noted that although Guṇa (like any other poetic element) does not find any express mention in Jāgannātha's definition of poetry (*ramanīyārtha pratipādikah śabdah* p 4),¹⁰ his broad conception

8 *kim cutmano nūgunatayatma rūparasī gunatvam madhuryādinām anupapannam etam tadupādhiratyadi-gunatvam apī manabhūvat pararītya guṇe guṇanīlasyanaucityācca* (p 55)

9 The *Vāyagandha* (*Hithani somnifera*) is an Indian plant famous specially for its stimulating character.

10 *lakṣine guṇāśarīkāraḥ nūcō pi na yuktah 'uditam mandalāḥ vidhoh' itīkāvyē 'gato śam arakāḥ ityadau cavyaptyāpātteḥ* (p 6). These two specific instances are he holds, charming by reason of their suggested sense although they contain neither Guṇa nor Ālambāra. Thus he appears to support his position on the ground that the practice of mentioning a particular poetic element in the definition of poetry is defective since it excludes the scope of other poetic elements. Two courses are

of this element is quite in harmony with the definition and to some extent helps us to understand the propriety of his classification of poetry. Dr. De has already noted¹¹ the wide scope of Jagannātha's definition of poetry, namely, that the *ramaṇīyatū* involved there-in includes in its comprehensiveness all the orthodox poetic elements. In the case of his Guṇas, the mental conditions evoked account for the poetic charm (*ramaṇīyatū*) and their presence raises even *śabda*, *artha* and *racaṇū* (not to speak of Rasa) to the standard of the reader's appreciation. This adequately justifies the fact that Jagannātha, like Kuntaka, does not look upon the presence of Rasa as the only test of a poem's appeal to the reader.¹² In his opinion, *ramaṇīyatū* which is

then open. Either all the elements that can afford poetic charm should be explicitly embodied in the definition of poetry or it must be defined in terms of some such factor as may be regarded as the essence of all of them. It, may, therefore, be generally held that Jagannātha thinks his definition to be an improvement upon that of his predecessors of the Dhvani school (not excluding Mammaṭa) in the sense that these latter could not effectively utilise a factor like Jagannātha's *ramaṇīyatū* (or their *cārutva*, *camatkāra*, *vicchitti* etc.) which stands like a symbol for all the orthodox poetic elements. Nāgeśa appears to be correct when he remarks '*evaṁ ca viśeṣa-lakṣaṇe teṣāṁ [guṇālaṅkāradīnāṁ] nīveśe'pi sāmūnyalakṣaṇe teṣāṁ na nīveśa iti na ko'pi doṣaḥ* (p. 7,).

11. Sanskrit Poetics, Vol. ii, p. 319, where the term *ramaṇīyatū* and its scope (specially with reference to Rasa) have been explained. The different heads of classification have also been explained in pp. 320-21 of the same book.

12. *yattu 'rasavad eva kāvyaṁ' iti sāhityadarpaṇe nirṇītam, tan na, vastvalaṅkāra-pradhānānāṁ kāvyānāṁ akāvya tvūpatteḥ. na ceṣṭāpattiḥ. mahākavi-sampradāyasyākulībhāvaprasaṅgāt.....* (p. 7. ll. 9-11). Jagannāth's main objection against Viśvanātha's definition of poetry is that the latter, in his attempt at perfection

taken to be the *sine qua non* of true poetry, is due to the presence not only of Rasi but also of one or more of other factors, namely, *rastu* and *alamkāra-dharm*, *īdeyālamkāra* etc. The contribution of his Gunas, too, is not insignificant in this connection. His classification of poetry into four different classes, namely, (1) *uttamot-tama* (2) *uttama*, (3) *madhyama* and (4) *adhama* (p 9) also bears testimony to the above fact. These heads of classification will show that the presence or otherwise of Rasi serves only to effect a gradation in the degree of charmingness, nevertheless, he admits of the existence of some sort of poetic charm in all of them. His later discussion about word-structures specially favourable for particular Gunas,¹³ with copious illustrations in all possible detail, tends to show that the scope of his Gunas is scarcely limited and that he views poetic charm belonging to a wide range of linguistic composition.¹⁴

by directly referring to Rasi in his definition considerably narrows down the scope thereof (See Sanskrit Poetics Vol II, pp 283-84 for Jagannāth's objections against Viśvanātha in detail).

13 *madhura rasesu ye viśesato tarjanīyā anupadanti vak-
syante ta eva ojasvīśānukūlāḥ ye cānukūlatayoktās te pratikūla-
itī sāmānjato nirṇayaḥ* (p 69). Thus the word structure which is detrimental to one Guna (*Mādhurya*) is favourable for another (*Ojas*) and *vice versa*. Hence the presence of one or the other Guna can be felt in any of the two types of composition. And as for *Prasada*, it has hardly any restriction, quick apprehension of the sense being its essential character. Jagannātha himself has remarked (p 54) *prasādaś tu sarvasu rasesu sarvasu racanāsu ca sadhūranah*. In a word the very fact that Jagannāth has admitted the presence of Guna in and also outside Rasi has theoretically enlarged the scope of this element and consequently of poetic charm itself.

14 We must emphasise here that this again is a matter of individual appreciation. In any case, it should be admitted that

We shall now briefly discuss Jagannātha's reading of the Guṇas of Vāmana under two sections, according as they belong to *śabda* or *artha*, and note the discrepancies, between the two theorists in their respective treatment of these Guṇas. We have already studied (Ch. VI) Vāmana's Guṇas, but for the sake of convenience we shall here arrange the readings of both in a tabular form :—

I. ŚABDA-GUṆAS

<i>Vāmana</i>	<i>Jagannātha</i>
(1) Śleṣa :— <i>maṣṇatram</i>	<i>śabdānām bhinnānām apy ekatra-pratibhāna-prayojakaḥ saṁhitayā ekaḥ</i> <i>ātīya-rarṇarinyāsa</i> <i>riśeṣo gūḍha-trūpara-paryāyah</i> (p. 56)

Jagannātha's *śabdānām bhinnānām apy ekatra-pratibhāna-prayojaka* is equivalent to Vāmana's *rīti* :—*yasmīu sati bahūny api padāny ekavad bhāsante*. The formation of many words into a single whole is the character of the Guṇa in both. But while according to Vāmana, this is due to *maṣṇatva* or ease of pronunciation, Jagannātha thinks this to be due to the presence of many words

poems, which are *sarasa* do not produce the same amount of poetic charm as those which have in them, according to Jagannātha, Guṇas independently of *Rasa*. Jagannātha would naturally say that the degree of the mental condition produced makes all this difference. Even in the case of *Rasa*, Jagannātha has referred (p. 53) to a controversy among two classes of theorists over the question whether a greater degree of *druti* is produced in the order *Sambhoga*, *Karuṇa*, *Vipralambha* and *Śānta* or in the order *Sambhoga*, *Karuṇa* *Śānta* and *Vipralambha*. Such a controversy is absolutely unprofitable and Jagannātha himself has appealed to the experience of the connoisseur for a decision over the matter (.....*yadi saḥpadyānām anubhāvo'sti sākṣī tadā sa pramāṇam*. (p. 54. ll. 3-4).

compounded together, in which alliteration (*ekajūṭīya-varṇa-rinyāsa*) plays a prominent part. The *gūḍhatīa* is also the character of Vāmana's Ojas. Jagannātha is inclined to approximate his Śleṣa to Daṇḍin's, as will appear from his citation of Daṇḍin's definition of Śliṣṭa (= *aspaṣṭa-saithilya*), but we ought not to ignore one important fact that Daṇḍin's Śleṣa involves no compound words which one sees in Jagannātha's.

Vāmana

(2) Prasāda :—*saithilyam*
(*guṇaḥ saṁplavāt*)

Jagannātha

gūḍhatra -saithilyābhyaṁ
vyutkramaṇa miśrayaṁ
bandhasya (ibid)

Vyutkrama literally means "inversion." Jagannātha uses it in the sense of admixture or "alternate appearance" as his *vṛtti* on the illustrative verse shows.¹⁵ Both these theorists mean the same thing by this Guṇa but Jagannātha states his point more clearly.

(3) Samatā :—*mūḍgābhedaḥ upakramād āsamāpteh*
*vṛtyābhedaḥ*¹⁶ (ibid)

(4) Mādhuṛya :—*prthakpada-saṁyoga-paṇaḥ-satū iḥta-*
tiam *varṇa-ghaṭitāḥ satī prthak-*
padatvam (ibid)

15. The verse runs thus :—

kṛm brūmas tava vīratām tayaṁ aml yasmīn dharūkhaṇḍala-
kṛīḍā-kunḍalita bhru-śoṇa-nayane doraṇḍalaṁ dasyati | etc.

atra jasmīnnṛtyantaṁ saithilyam, bhrūśabdāntaṁ gūḍhatram,
punar nayanetyantaṁ prathamam ityādi bodhyam (p. 56)

16. It ought to be noted that Jagannātha has not treated of the *Ritis* separately. But his reference to *Upanāgarikā* in the *vṛtti* (*upanāgarikā eva upakrama-samhāraṇa*) as well as Nāgeśa's commentary on the definition of this Guṇa (*vṛtayaścopanāgarikā parusaḥ komaḷā ca etā eva kramaṇa vaidarbhi-gauḍī-pāñcālyā ucyante.*, p. 56) leaves no room for doubt that Jagannāth holds the same view as Mammaṭa, who follows Ubbhaṭa in his conception of the *Vṛttis*.

Jagannātha urges the necessity for the absence of conjunct consonants. Nāgeśa remarks on *pṛthak-padaiva* :—*padāvi bhinnaṃ apakṣitāni, na tu śleṣarat*. He apparently insists upon the absence of compound words which has also been explicitly demanded in Vāmana's *vṛtti*¹⁷

Vāmana

Jagannātha

- | | |
|---|---|
| (5) Sukumāratā :— <i>ajaraṭha-tvam (=apāruṣyam)</i> | <i>aparūṣa-varṇa-ghaṭitatvam</i> (p. 57) |
| (6) Arthavyakti :— <i>arthavyakti-hetutvam</i> | <i>jhagiti pratīyamānūrtthān-ayakatvam</i> (quick apprehension of the connection of ideas.....(ibid) |

Nāgeśa understands this quick apprehension to be due to the fact that the composition is complete in itself. One has not to depend upon any extrinsic matter in order to understand the sense (*ākāṅkṣādi-sakala-kāraṇa-sūmagrī-sattvād iti bhāvaḥ*). Vāmana, however, does not make it clear what this explicitness of the sense is due to.

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| (7) Udāratā :— <i>vikāṭatvam</i>
(<i>yasmin sati nṛtyantīva padāni</i>) | <i>kāṭhina-varṇa-ghaṭanā-rūpa-vikāṭatra-lakṣaṇā</i>
(Liveliness in the form of an arrangement of harsh syllables ¹⁸ibid). |
|--|--|

17. *saṃāsa-dairghya-nivṛttiparañcāitat* (under iii, 1, 20).

18. Jagannātha does not accept that the *vikāṭatva* involved here is due to a swing of words (*padānām nṛtyatpīāyatvam*) as enjoined by Vāmana. He appears to hold that Maṃmaṭa could not have included the earlier theorists' Udāratā under his Ojas, had he understood this *vikāṭatva* to be due to a peculiar swing of words ; for, the verse *sva-caraṇa-vinivṛṣṭair nūpurair natlakṣṇām* etc. [which Vāmana selected as an illustration of his (*śabḍa*) Udāratā but which has been wrongly ascribed by Jagannātha to the commentators of the Kāvyaaprakāśa] is, in Jagannātha's opinion, hardly favourable for the structure of Maṃmaṭa's Ojas.

Vāmana

(8) Ojas - *gūḍha-*
bandhatām

Jagannātha

samyogapara-hrasīa-
piñcūya-upam guḍhatām
(p 58)

On the other hand, it contains, in his opinion, Mādhurya in some of its parts. Now, it is probable that Mammata included Vāmana's *vikṛtāṇāṃ* under his *uddhata gūṇa* without taking into account Vāmana's illustrative verse. But if he included Vāmana's *urlyat-piñcūya* under his Ojas without being satisfied that the verse in question was favourable for the structure there-of, Mammata himself was to blame and not his commentators. Further, Jagannatha does not think that the verse in question contains a swing of words at all. This is of course a matter of opinion and even the last two feet (specially the last foot) of his own illustration of Udārata viz, *hathoddhata-jatobhato gatapato nato nrlyati* may, in a sense, be also said to contain a swing of words. His modification of Vāmana's treatment with regard to the definitions of three *śabda guṇas* viz Śleṣa Samadhi and Prasāda, simplifies and to some extent strengthens the weak position of Vāmana but it must be said that he has sadly betrayed himself in his treatment of Vāmana's (*śabda*) Udārata where he mysteriously ascribes Vāmana's views to the commentators of the K P. This admits of no doubt that he had not before him Vāmana's work but he gathered the latter's views from some second-hand source. The manner of his ascription of the definition of Visesokti (p 439) to Vāmana does not militate against the view put forward here, for, he might have taken this from Śrīdhara's commentary on the Kavyaprakāśa where Vāmana's definition of Visesokti has been criticised (A S B Manuscript of the K P, Viteka, fol 194b). In this connection, another fact should also be taken into account. Jagannatha has nowhere mentioned the name of Vāmana or of Dandin with reference to the older theorists' (*jarattarāḥ*) treatment of Guṇa and he appears to have confused the treatment of these two theorists when he speaks of the two-fold aspect of each of the Guṇas and at the same time enumerates them by quoting the well-known verse *śleṣa prasada* etc of Dandin (Ch V, p 59 above) to whom, however, such an idea of the two fold aspect of a Guṇa did not occur so clearly.

The use of the expression *saṁyogapara-hrasva-prācūrya* (abundance of vowels followed by conjunct consonants) raises a doubt whether Jagannātha takes *gūḍhatra* here to mean *sūnmāgatra* after Abhinavagupta (ch. III, p. 38). In fact, the *gūḍhatra* as referred to here and that explained in connection with Śleṣa do not appear to be much different. Even *saṁyogapara-hrasva-prācūrya* does exist in the illustration of Jagannātha's Śleṣa. It seems that the character of these two Guṇas have not been clearly kept apart by Jagannātha.

Vāmana

Jagannātha

(9) Kānti :—*aujjvalyam*
(*bandhasya*)

*arilogdha-raidikādi-prayoga-
yogyūnūn padūnūn pari-
hāreṇa prayujyamāneṣu
padeṣu lokottara-śobhārūpam
aujjvalyam* (ibid)

Jagannātha's definition is merely an elucidation of Vāmana's *sūtra* and *vṛtti*¹⁹.

(10) Samādhi: *ārohāvaroha-
kramah*

*bandha-gūḍhatra-śīthila-
trayoh kramenūvāsthānam*
(ibid)

Jagannātha appears to take *āroha* and *avaroha* as synonymous respectively with *gūḍhatra* and *śīthilatra*, a position not on a par with that of Vāmana who takes *āroha* and *avaroha* to be particular aspects (*tivrūvasthā*) of Ojas (*gūḍhatra*) and Prasāda (*śīthilatra*) respectively and not identical with them. He distinguishes Samādhi from Prasāda on the ground that while in the latter *gūḍhatra* and *śīthilāya* appear alternately more than

19. Caṇḍīdāsa explains : *aujjvalyaṁ āpā hālīkādi-prasiddha-
pada-vinyāsa-janyagrāmyatābuddhi-vaiṣaṇītyenālaukika-śobhā-sāli-
rūpetyarthaḥ* (fol. 114b, India Office Manuscript).

once (*vyutkrama*), in the former both appear only once, one being toned down or heightened by the other²⁰

II. ARTHA-GUṆAS

Vāmana

(1) Śleṣa :—*ghaṭanū*

Jagannātha

*kriyā-paramparāyā vidagdha-
ceṣṭitasya tadasphuṭatvasya
tadupapādaka-yuktes' ca
sāmānādhiakaranyarūpaḥ
saṁsargaḥ* (p. 59)

Jagannātha's definition would mean "identical association of an artful demeanour—its incongruity (lit. indistinctness) as well as a well-reasoned combination by means of a series of actions." Nāgeśa rightly reads *kriyāparamparāyā* instead of *°paramparāyāḥ*. He refers to the well-known verse *dr̥ṣṭvairāṣana-saṁsthite prya-tame* etc. (quoted in *Vāmana*, *Abhinava* and *Bhoja*) as an illustration. *Vāmana's ghaṭanū* we have already explained (ch VI, p. 100). Jagannātha has probably given this definition purposely, in order that it might fit in with the sense of the verse in question.

- (2) Prasāda :—*artharaima- yāradartha-padarūpam
lyam (prayojakamūtra- artha-raimalyam* (p. 59).
pada-parigrahaḥ)
- (3) Samatā :—*araiṣamyam prakramābhedaḥ*
=*(prakramābhedaḥ) tanūtmakam araiṣamyam-*
*(ibid)*²¹

20. *krama eva hi tayoh prasādād asya bhedakah, tatra hi tayor vyutkrameṇa vrtteḥ* (p. 58)

21. It should be carefully noted that Jagannātha's illustrative verse

harīḥ pītā harir mātā harir bhrātā harīḥ suhṛt |

harīm sarvatra paśyāmi harer anyan na bhūti me |

is an example more of a *śabda-guṇa* than of an *artha-guṇa*. In *Vāmana's* illustrative verse, however, which deals with *ślusandhi*

Vāmana

Jagannātha

- (4) Mādhurya :—*ukti-vaicitryam* *ekasyā evokter bhaṅgyantareṇa pūnaḥ kathanātmakam ukti-vaicitryam* (ibid).

Gopendra Tripurahara, in his commentary on Vāmana (*vṛtti*, p. 92) takes this *ukti-vaicitrya* to mean *varṇyamānasyārthasya pratikarṣe pratipādye bhaṅgyantareṇoktiḥ* Jagannātha, following Mammaṭa, remarks in his *vṛtti* that but for this strikingness of utterance, there would appear a fault²² called *anavākṛtatra* which the

and which we have already discussed in its proper place, (P. 101) the Guṇa may rightly be said to belong to *artha*.

22. Jagannātha has not dealt separately with the Concept of Doṣa except incidentally in connection with the Guṇas; but he has given, after Ānandavardhana, a comprehensive treatment of the mutual contradiction of the Rasas (pp. 56-63). He has named two technical faults *anavākṛtatra* and *aślīlatā* here in connection with his discussion of Vāmana's Guṇas and these appear as opposites of the *arthaguṇas* Mādhurya and Sukumārātā. Next, all sorts of faults that arise in connection with word-structure have been included by him under a single technical name *aśrava* (*evam ime sarve'py aśravabhedaḥ kāvya-sāmānye varjanīyāḥ* p. 69). Besides this, he has also referred to some other faults which are to be particularly discarded (*viśeṣato varjanīyāḥ*) inasmuch as they deal with structures which prove to be particularly detrimental to the realisation of Rasa. It will not be profitable for us to discuss these defects of structure in all their detail. We would do well only to remember that Jagannātha has generally followed his predecessors in the post-dhvani school in his treatment of this section. It cannot be said with any amount of certainty whether the unfinished nature of Jagannātha's work was to any extent responsible for his omission of a separate treatment of the Concept of Doṣa. His incidental reference to Doṣa in connection with Guṇa and Rasa and his elaborate treatment of Rasa-virodha (pp. 46-53) prior to it make it probable that, like Ānandavardhana, Jagannātha did not think it necessary to treat of the Doṣas very elaborately but considered the Rasadoṣa (roughly *anaucitya*) to be the main factor disturbing the poetic effect,

pre-dhvani theorists call *ekāṁśatā* (useless repetition of the same expression).

This *bhaṅgyantara-kathana* would, therefore, not only keep the poem free from the fault mentioned above but also add a definite charm to it

Vāmana

Jagannātha

- (5) Sukumāratā :—*apāruṣyam alāṇḍe śoladāyitī ābhāva-rūpam apāruṣyam* (p. 60)

Jagannātha (as also Gopendra Tripurāhara in his commentary) considers the *Aślīlatā-doṣa* to be a negation of this Guṇa. It may be noted that the *amaṅgala* variety of *Aślīlatā-doṣa* specifically constitutes the corresponding fault.

- (6) Arthavyakti :—*vastuśa-bhūṁśa-sphuṭatām vastuno śaṅkṣāṇāṁ nāntīyasyāsādhāna-krīyānūpayoḥ śaṅkṣanam* (ibid)

As before, Jagannātha follows Mammaṭa and states explicitly in his *vṛtti* that this Guṇa comes under the Śvabbāvokti Alamkāra of the new school.

- (7) Udāratā :—*agṛāmyatām grāmyārthaparīhārah*

- (8) Ojas :—*arthatya praudhik, ekasya padārthasya bahubhik padair abhidhānam*
(its five varieties have been already noted, *bahūnām caikena, tathaitasya vākyārthatya bahubhir vākyaiḥ bahuvākyārthatyairvākyena abhidhānam, viśeṣaṇūnām sāmhitprāyatraim ceti pañcavidham ojaḥ.* (ibid)

Jagannātha explains *sāmhitprāyata* as *prakṛtārthapoṣakatā* which is later on taken (after Mammaṭa) to be a

negation of the fault *apustūrtha* (use of unnecessary epithets).

Vāmana

Jagannātha

(9) Kānti :—*dīpla-rasatvam dīpla-rasatvam* (p. 62)

(10) Samādhi :—*artha-dṛṣṭiḥ ararṇitapūrvo'yaṁ arthaḥ
pūrva-rarṇitacchāyo reti
kaver ālocanam* (ibid)

It is needless to mention that Jagannātha's definition is nothing but an elucidation of the two kinds of *artha* mentioned by Vāmana. Jagannātha afterwards (p. 63) remarks, in the name of Mammaṭa, that the poet's consideration (*kaver ālocanam*) about the *artha*, being absolutely necessary in his production, need not be regarded as a separate Guṇa; otherwise the poet's genius too would have to be regarded as such²³.

Similarly, Jagannātha criticizes all the above Guṇas of Vāmana under the name and after the manner of Mammaṭa, ultimately admitting, like all Dhvani theorists, the existence of only three Guṇas on the basis of the mental conditions. It will be mere repetition to study here this criticism in detail but we may show in a tabular form, that all the above Guṇas can, according to the new theorists, be ultimately resolved into three, including some under one of these and some under Rasa-dhvani or the *Alaṅkāras*, and characterising others as mere *doṣābhāvas* or even positive *Doṣas*. *Uktivaicitrya* need not be treated as a separate Guṇa since there may be innumerable varieties of strikingness in different poems according to the power of the poets.

23. *samūdhistu kavigataḥ kavyasya kṛaṇam, na tu guṇaḥ, pratibhāyā api kāvyā-guṇatvāpatteḥ*. We have seen (p. 230) that Mammaṭa does not criticise the Guṇa exactly in this way but it must be said that Jagannātha's criticism is quite an interesting and pertinent one,

GUNAŚ.....		INCLUDED UNDER.....		OR TREATED AS.....	
New Guṇa		Rasa-dhvaṇi or Alaṅkāra ..	Vaicitrya mātra, no Guṇa	Mere Negation of the Doṣa	Positivo Doṣa
1. ŚLEṢA					
i. śabda	ojo-vyañjaka ghaṭanā	.....	.....	.....	.....
ii. artha	.....	.....	vaicitrya mātra	.....	.....
2. PRASĀDA					
i. śabda	prasāda-vyañjaka- ghaṭanā	.....	.....	.....	.....
ii. artha	.....	.....	.....	adhika-padatva	.....
3. SAMATĀ					
i. śabda	.....	.....	.....	.....	sometimes a veritable doṣa
ii. artha	.....	.....	.....	vaigamya-doṣa	.....
4. MĀDHURYA					
i. śabda	mādhurya-vyañjaka- ghaṭanā	.....	.....	.....	.....
ii. artha	.....	.....	.....	anavikṛtatva	.....
5. SUKUMĀRATĀ					
i. śabda	.....	.....	.....	kaṣṭatva	.....
ii. artha	.....	.....	.....	amaṅgala-rūpāślīla	.....

GUṆAS.....	INCLUDED UNDER.....		OR TREATED AS.....		contd.
	New Guṇa	Rasa-dhvani or Alaṅkāra	Vaicitrya matra, no Guṇa	Mere Negation of the Doṣa	Positive Doṣa
6. ARTHAVYAKTI					
i. śabda	prasāda	.....	.....	.....	.....
ii. artha	.....	svabhāvokti	.....	.....	.....
7. UDĀRATĀ					
i. śabda	ojo-vyañjaka-ghaṭanā	.....	.....	.....	.....
ii. artha	.....	.....	.....	grāmyatva	.....
8. OJAS					
i. śabda	ojo-vyañjaka-ghaṭanā	.....	.....	.....	.....
ii. artha	.....	.....	vaicitrya-mātra	apūṣṭārtha	.....
9. KĀNTI					
i. śabda	.....	.....	.....	grāmyatva	.....
ii. artha	.....	Rasa-dhvani etc.	.....	.....	.....
10. SAMĀDHI					
i. śabda	ojo-vyañjaka-ghaṭanā	.....	.....	.....	.....
ii. artha	.....	.....	kāvya-kāraṇa	.....	.....

From all that has been said above it will be easily seen that the most important and original contribution of Jagannātha so far as the concept of Guṇa is concerned, lies in his discussion about the substrata of this element. Otherwise he has accepted the teachings of the Dhvāni theorists only with slight modification here and there. In spite of all his attempts to conceal his own views under the garb of reference to the teachings of the different theorists, one can clearly mark in him a leaning towards the position taken by his predecessors *viz.* those of the Dhvāni school. Thus, he has accepted the definition and character of individual Guṇas of the Dhvāni theorists but has treated them in a different way to strengthen his own position. He has also adhered to the number and nomenclature of the mental conditions and has characterised the Guṇas on the basis thereof. Then again, Guṇa in his theory, comes in the course of his treatment of the Rasas and that portion of chapter I, which deals with the Guṇas and their structures, ends with the remark *iti saṁśepena nirmūlā rasāḥ* (p. 74). Thus proves that, in spite of his widening the scope of the Guṇas, Jagannātha was unconsciously dragged into the position of the early Dhvāni theorists in presenting Guṇa as a subsidiary element. And lastly, his description of the letters (*varṇa*), composition (*racanā*) and structures (*nirmūla* or *gūṇpha*) as the suggestors (*vyāñjana*) of particular Guṇas²⁴ shows another clear instance of Mammata's influence upon him. In the treatment of Mammata, whose Guṇa resides in *śabda* and *artha* only,

24 *ārgasthanāḥ pañcanām apyaviśeṣena mādhyakā
vyāñjakatam ahuḥ* (p. 64) *bhāgavata dīpāntasūtrāḥ śānta e
pariyavasanāt tadgata madhuryasyābhivyāñjikā racanāḥ* (p. 64)
*tattad guṇavyāñjana-kṣamāya nirmiteḥ paricayaḥ varjanīya
nirūpyate* (p. 66).

secondarily²⁵, the relationship of *vyañgya* and *vyañjaka* between Guṇa on the one hand and *śabda*, *racanā*²⁶ etc. on the other is quite justified; but in the case of Jagannātha who is an adherent of the theory of Guṇa as a primary virtue of the *śabda*, such a procedure is absolutely unwarrantable. This, together with the more important position of Jagannātha regarding the question of the substrata of the Guṇas, may be explained by the fact that he was trying to effect a synthesis of the views of the old school and those of the new by borrowing materials from both. This was to a great extent responsible for the curious combination and apparent contradiction.

But the real importance of Jagannātha's work does not lie in his treatment of the Concept of Guṇa alone. It is true that he has generally been an adherent to the main teachings of the Dhvani theorists but, in spite of that, a careful observer would not fail to see that he displays a spirit of sturdy independence throughout his work. Thus, some of the well-established views of eminent theorists of the Dhvani school he dismisses unceremoniously as incapable of standing criticism; and even those that he accepts had to pass through the crucible of his strong scrutiny. He has a peculiar way of reproducing things in a forceful language, on account of which even long-accepted views appear to be newly set forth by him. This is traceable not only in his treatment of the Guṇas but also in that of the Alaiṅkāras which constitute the greater portion of the present work (*Rasagaṅgādhara*) as well as the whole of his *Citramīmāṃsākhaṇḍana*.

25. *mādhuryaṁ tu pareṣūṁ [vāmanādīnāṁ prācīnānāṁ] asmad [mammataḥ] abhyūpagata-mādhuryavvyañjakam eva. evaṁ ca sarvatra vyañjake vyaṅgya-śabda-prajogo bhūktāḥ* (p. 62).

26. *proktāḥ śabda-guṇāḥ ca | varṇāḥ samāso racanā teṣāṁ vyañjakatām itūḥ ||* (K.P., sūtra 98, p. 484).

Jagannātha tells us that he received his training at the feet of his father, Parabhūṭa, who became a master of all the different branches of Hindu Philosophy.²⁷ Jagannātha imbued from him the spirit of an intensive scholarship and quite naturally, his knowledge of philosophical technicalities has crept in even in his works on Mūlārī. His involved language and his line of argument bear proofs of an inevitable influence of his deep study, specially of Nyāya and Vedānta systems of Philosophy. But he appears to deviate from the traditional treatment of the Śāstra when he brings in the technicalities of Philosophy to establish his thesis. Thus, he argues that the *ātman* being *nirguṇa* (without any attribute), *Guṇas* like *Mādhurya* etc. should not be attached to it and that the *Guṇas* cannot even be properties of the *sthūlabhūtas* like *rati* which themselves serve as the differentiating characteristics of particular *Rāsas*. For in the first place, we must not forget that the propounders of the *Rasa* theory never understood the realisation of *Rasa* to be identical with the philosophical contemplation of *Brahman* but only analogous with it (*brahmāsāda-sahodaya*), and as such, they must have considered the *ātman* of *Jāṇīya* to be distinct from the object of the Vedāntin's realisation. And in the second place, the *Dhyan* theorists' treatment has left no scope for such a criticism, since the *Guṇa* which, in their theory represents the mental condition involved in the realisation of *Rasa*, has got nothing to do with the permanent mood (like *rati*) unless and until this latter is raised to a state of rebirth through certain co-operation of the *vibhāvas* etc. Jagannātha completely overlooked the *Dhyan* theorists' analogy

27. *Rasagangādhara* : 2-3. *Sanskrit Poetics*, Vol. I, p. 276 and P. V. Kane (*History of Alakāra Literature* in his Introduction to the *Sāhityadarpaṇa* p. CXXIII)

between the *Kāvya* and the human being. Otherwise he would not have missed their analogy between *Rasa* possessing the *Guṇas* as its properties and the human soul possessing human virtues. And so far as *Rasa* is concerned, what appeared to be inconsistent in the eye of a *Naiyāyika* would not have been so from the view-point of an *Ālankārika*, to whom the enjoyment of the aesthetic bliss is beyond ordinary canons of inconsistency and irregularity (cf. *alankāra-siddher bhūṣaṇam etat, na dūṣaṇam*). The study of *Nyāya* Philosophy sometimes tends to make the scholars concerned careless about broad facts and mindful about minute details. Jagannātha probably could not—as he could hardly be expected to—prove any exception.

But whatever objection might be raised against Jagannātha's twisting of language, his subtle distinctions and his peculiar way of using philosophical technicalities in arguing a point, it must be admitted that the ultimate result which he thus arrives at (*viz.* that *Guṇa* is a property of *śabda*, *artha*, *rasa* and *vacanā* alike) is valuable since it makes out a strong case for a comprehensive conception of poetry, as he has done. As regards the allegations made against him, we should bear in mind that the spirit of the age in which he flourished and the environment in which he was educated were to a great extent responsible for them. We know that Jagannātha flourished at an age when linguistic precision and logical exposition were accepted as the ideal of scholarship, and this naturally influenced not only Jagannātha and his work on poetics but all the different branches of Sanskrit learning. This influence was not without some benefit. He argues like a true logician, expresses his ideas with force and dignity and presents his theory with a great amount of boldness and confidence—a character essentially required of all

true scholars and honest thinkers. His manner of argument, in spite of all its defects, undoubtedly indicates what a profound amount of thought he bestowed on the subject. And when the theories and principles of Poetics as set forth by the Dhvani school, came to be finally established and widely accepted, casting into the background all earlier speculations, any further development of the Śāstra could, if it was at all to be expected, probably be brought about only by a reactionary of the type of Jagannātha.

Concluding remarks.

We are now at the end of our present investigation. We have made a comprehensive study of the Concepts of Rīti and Guṇa in the different stages of their development *i.e.* in the works of all writers of repute, Bharata down to Jagannātha. The works of most of the writers who came after Jagannātha are merely short-cuts or manuals for beginners rather than original treatises. Some are occupied with the mechanical elaboration of all topics connected with particular Rasas, specially Śṛṅgāra, and others deal with subjects like *kaviśikṣā* or the manuals for the guidance of poets. They do not display any strikingness of treatment in respect of the general principles of poetries nor do they put forward any new theory with regard to the position of the technical poetic elements. They do not, therefore, come within the purview of the present work.

In tracing the development of the Rīti-Guṇa Theory, it has been our aim to utilise all available sources—printed texts as well as manuscripts—and to make deductions from the writings of different theorists only after close, careful and critical observation of the various points in their treatment of those topics. We have entered into the details of all difficult problems and have left no point, worth notice, untouched. In many places we have attempted to arrive at definite interpretation of obscure or corrupt texts, suggesting likely emendations where necessary. An attempt to determine the position of the two concepts in the theory of poetry of different writers has often led us to explain *the theory itself* and in so doing, we have perhaps gone sometimes beyond what was strictly needed. But the topics were so interesting and

our desire for making ourselves clear so strong that we could not resist the temptation of walking into digressions here and there.

But still it is hoped that we have been able to do justice to the Concepts of Riti and Guṇa proper which are the subjects for our study. We have indicated the general development of the two theories in the body of the work mostly as we advanced from one chapter to another. Here we would invite the special attention of our readers to the following points in the present work :—

(i) As a result of comparing the two texts of the Nāṭyaśāstra as represented by the Kāvyamālā and Chowkhamba editions regarding Bharata's treatment of the Guṇas, we have seen that Abhinavagupta received and commented upon a text which has been preserved in K. M. edn. and Hemacandra and Māpikyaecandra pass under Bharata's name definitions of particular Guṇas which can be deduced from those of the Ch. text (ch. III). This, together with other differences of arrangement of the two texts (noted in ch. II), tends to prove that the work existed in two different recensions. The definitions of some of the Guṇas, however, are identical in both the texts.

(ii) We have proved with the help of facts and figures that the Gaṇḍī Riti, as we find it in the treatment of Daṇḍin, possesses a distinct value of its own and it need not be discarded as being essentially marked by the *opposites* of the standard excellences as has been hinted at by certain scholars (ch. V).

(iii) Proceeding on the lines of the characterisation of the Guṇas by Abhinavagupta and his followers, we have attempted at a discussion of the place of Guṇa in the realisation of Rasa and have noted that the Dhvāni theorists might even have recognised explicitly this

particular aspect of the Guṇa as Bhaṭṭanāyaka has, as a matter of fact, done (ch. VIII A).

(iv) We have also discussed the Agnipurāṇakāra's treatment of Rīti in connection with drama. (VII C)

Besides, we have utilised to our advantage three valuable manuscripts, *vi*: (1) The Abhinavabhāratī (2) the °dīpikā of Caṇḍīdāsa and (3) the °viveka of Śrīdhara and have noted some striking points resulting from their study. Thus, we have shown from internal evidences that :—

(i) Following the lead of Bhaṭṭa Tauta, Abhinavagupta treated Bharata's Lakṣaṇa not as a particular poetic element but as an elastic poetic principle covering the whole domain of poetic expression. In this respect he was to a great extent influenced by not only the main teachings but also the expressions and phraseology of Kuntaka whose theory of Vakrokti has ultimately come to be identified with (Abhinava's treatment of) Bharata's Lakṣaṇa (ch. II).

(ii) While commenting on the Guṇa Doctrine of Bharata, Abhinava made an ingenious attempt to approximate each of Bharata's Guṇas to the corresponding Guṇa of Vāmana in its double aspect but his interpretations have sometimes proved to be far-fetched. (ch. III).

(iii) Viśvanātha, who is held in high esteem as a theorist of remarkable merit, was indebted considerably to Caṇḍīdāsa, (author of the *dīpikā* commentary of the K. P.) for some of the views where he differed from his master Mammaṭa and for which he has so long been regarded as somewhat an original writer (ch. VIIIB).

(iv) Jagannātha, the last great writer on Poetics, had not, before him, the original work of Vāmana but received the latter's views from second-hand sources, possibly some of the commentaries of the K. P. *e.g.* viveka of Śrīdhara.

The Concepts of Riti and Guṇa which we have studied here are only two of the several technical elements in terms of which theorists have judged poetic beauty. These two elements, therefore, analyse only a part of the poetic expression—not the whole of it. The Riti theorists, who advocated the essential importance of these two elements in their theory of poetry, are rightly regarded as having taken only a formal view of poetic beauty in consideration of the fact that they entirely ignored the deeper aspects of poetry. But still they deserve a considerable amount of admiration for apart from other merits of their treatment already noted (ch. VI) they hit upon one very important fact, namely, the correlation of the two elements, Guṇa and Riti. For, when he speak of the 'excellence' of a particular literary composition, what we primarily understand is the excellence of its style and in this sense the Riti theorists were, in their own way,²⁸ right in treating the Guṇas and Alaṅkāras as properties of Riti. But while they stopped here, the Dhvany theorists went further and reconsidered the whole issue on the basis of their changed conception of poetic beauty. Any way, the importance of the word-structure [roughly Riti of the older school] was recognised by them although some did and some did not assign any technical name to it. They could not altogether explain away the

28. Of course the term 'Riti' does not involve 'the expression of poetic individuality' and as such it cannot be regarded as strictly equivalent to the English word 'style' (S.K. De, *Sanskrit Poetics*, Vol II. pp. 115-16), but scholars have often used the latter term loosely in connection with the former specially in view of the fact that Sanskrit Poetic theorists have seldom considered this particular aspect, viz. the element of individuality in poetic composition excepting probably Kuntaka who classified his Mārgas on the basis of individual nature and culture of poets.

intimate association between the word-structure and the technical poetic excellence [Rīti and Guṇa]. All of them were, however, unanimous on the point that both the Guṇa and the word-structure must ultimately remain subservient to Rasa, the underlying soul of sentiment. This position is not far removed from the common-sense point of view that the style of a poetic composition should be suitable to its theme.

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D

SUBJECT—INDEX

[The following abbreviations have been used :—

Bh=Bharata, Jag=Jagannātha

Bhā=Bhāmaha

D=Daṇḍin, con=connection

V=Vāmana

K.D.=Kāvyādarśa

Bhḷ=Bhoja, Dhv=Dhvani

def=definition, comp.=comparative, imp=importance

K=Kuntaka

AP.=Agnipurāṇa]

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158	16	of external of	of the externals of
166	5 (fn 35)	<i>bhīaya</i>	<i>bhārya</i>
169	3	countdrums	conundrums
170	8	as much	as such
184	6	helping	helping the
186	1 (fn 17)	<i>gune</i>	<i>guno</i>
192	22	P	p 163

Page	line	for	please read
196	8	arthodox	orthodox
201	1 (fn.)	p. fn. 5	P. 90. f.n. 7.
207	1	shcools	schools
210	4 (fn. 15)	Nāṭyassāstra	Nāṭyaśāstra
220	2 (fn)	stick	to stick
226	20	<i>samavāya-</i> <i>vṛttyā</i>	(<i>samavāya-vṛttyā</i>)
227	12 (fn)	Pratāparudra Yośo...	Pratāparudra- yaśo...
234	21 (fn)	possess	possesses
273	15	he	we

In page 140 line 1 (fn.) insert "see" after "two Mārgas"

In page 231 line 21 please delete the word although.

N.B. A few other misprints specially regarding diacritical marks have also unfortunately crept in; but since they are obvious they have not been entered in this list. For all these slips and misprints we offer our apology to the generous reader.

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